

K S O R

# Guide

TO THE ARTS  
AUGUST 1983



Cover Painting by Eugene Bennett  
*Madison Street, Chicago, 1948*  
Watercolor and ink on textured paper

*The Guide wishes to thank Mary Schamehorn for researching and printing the historical photo of the Bandon arch, and contributing her photo of the Phoenix initiated by fire, which appeared in July's article, "The Way to Bandon."*

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*The Guide wishes to thank Graphic Resource, Medford for their help in Art Direction, Layout and Production.*

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# Guide

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TO THE ARTS  
AUGUST 1983

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1250 Siskiyou Blvd. Ashland, Or 97520 (503) 482-6301

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## FROM THE DIRECTOR'S DESK



## Looking Ahead

The first two weeks of July (the *Guide* goes to press on the 15th) have been hectic and tumultuous. Many members have heard reports on *All Things Considered* and *Morning Edition* regarding National Public Radio's financial problems and most readers have probably seen or heard news stories in other media about the situation. The situation remains complex and unsettled and it seems that some explanation of events as they stand at press time is in order.

In March we were first told that NPR was in debt 2.8 million dollars. In April we were told that the deficit had grown to 5.8 million and in mid-June an independent audit firm reported that the working capital deficit was actually 6.5 million as of April 30 and projected for 9.1 million on September 30, 1983 (when NPR's fiscal year ends). The only solution to the problem which was advanced, or advocated, by the new, temporary NPR management was to secure a loan from the Corporation for Public Broadcasting (CPB) for 9.1 million dollars, which all NPR stations were asked to guarantee. The text of the loan agreement was not supplied to us at the time the guarantee document was sent to us, although a general statement of principles of the loan was subsequently made available.

We were told that we had about 5 days in which to execute this guarantee or NPR would have to cease operations for lack of cash.

In addition there have been conditions attached to the loan, some of which were later modified, which have raised

questions about the wisdom of this method of financing NPR's income-generating capabilities and the requirement that NPR turn over title to the satellite system used to distribute programming, in addition to stations providing a full guarantee of the borrowing.

KSOR declined to sign the loan guarantee under these circumstances (as did half the stations in Oregon and nearly half of the stations in the country). CPB accordingly declined to make the loan at the time NPR said it needed the funds and the issue is now postponed to the July 28 meeting of the CPB Board. NPR says it doesn't have that long to wait before the creditors shut the door.

We really don't know what is going to happen. Of course we do hope that NPR does survive and continue to provide the types of programs our listeners have grown accustomed to receiving from that source. But we are equally concerned that NPR retain its independence from CPB and its responsiveness to the interests of stations and their listeners. And I am troubled that no other avenues for solving this matter have been vigorously pursued to date. I believe it is possible to cure much, if not all, of this problem through on-air fundraising by asking listeners to help rescue NPR in a one-time fashion. We also hope that some interim financing might be explored to give all parties additional time to explore the depths, and causes, of this problem. We also know of other groups (including an organization formed by journalists including Walter Chronkite, Ted Koppel, John Chancellor and other major network reporters) whose efforts could also produce significant assistance.

My fear is that this issue is not really being seen for what it is. I don't believe it is a financial problem alone. It has a political genesis because some large stations, and a competing network, have an interest in seeing NPR not regain its full former health. To that extent I am fearful that the most effective and logical solutions to the financial problem that exists have not been explored.

KSOR has been a strong supporter of NPR. We are anxious to help restore its financial health and encourage listeners to assist in that effort when a fundraising opportunity is provided. But we are critically concerned over the apparent closed attitude which the NPR management has presented in the face of opportunities to solve this problem other than with the 9.1 million dollar loan proposal already advanced. And we are worried that the kind of NPR that might survive in the face of that proposal is not the type of network for which KSOR and its listeners have developed allegiance and affection.

We're working toward that end. I hope that we can report a positive outcome next month.

*Ronald Kramer*  
*Director of Broadcast Activities*

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## *Hurry Back, John!*

Beginning in early August, you will hear different voices on weekday *Ante Meridian* programs as KSOR Program Director, John Baxter, leaves for a ten-month leave of absence. John is heading north to pursue a master's degree at the University of Oregon and will be gone until June 1984. His replacement has not yet been selected but we are confident that matters will be

left in capable hands during John's absence.

John has been a critically important, and effective, member of the station. Everyone on the station staff has insisted upon a blood oath on his part that he *IS* in fact returning next June. So assured, we wish him an interesting and productive time in Eugene while we all count the months until he is back at KSOR

# Eugene Bennett

## An Artist's Odyssey



Photos by Douglas R. Smith  
furnished courtesy of the  
Southern Oregon Historical Society

There are many turns in the course we travel during a lifetime, and often we stand at a crossroads wondering which path to take.

Eugene Bennett's choices have led him unerringly to seek beauty, to portray it in his paintings, and thus to share it with his fellow travelers who otherwise might have hurried past it unseeingly.

Bennett's creativity over a forty-year period has found expression in watercolors, oils, wood constructions and pole sculpture, brush drawings, serigraphs, collages and assemblages.

Bennett's view of the world around him is presented in this retrospective sponsored by the Southern Oregon Historical Society. The artist himself has been working since January to select the 145 pieces for the show in the United States Hotel ballroom, Jacksonville, and the hall gallery at the Jacksonville Museum.

Bennett was born December 20, 1921, in Central Point, the son of Mable (Peart) and Carl Bennett, and the youngest of their four children. He grew up in the Rogue Valley, and attended schools in Medford and the University of Oregon in Eugene.

He went on to study at the University of Chicago and the Arts Institute of Chicago, and achieved national success as a painter. One of his paintings, *Cathedral Forms*, was in a traveling exhibit through Europe, organized by the Art Institute in 1957. A serigraph, *Segments*, was purchased in 1954 by the Museum of Modern Art in New York City and copies of it circulated in exhibitions both in Europe and in the United States.

Then, in 1958, Bennett startled art circles by announcing that he was returning to Oregon to make his home permanently in the Rogue Valley.

An article by art critic Edith Weigle in the May 22, 1958, issue of the Chicago *Tribune* said: "It is a loss to Chicago's art world to have Mr. Bennett leave, for he is one of our outstanding young modernists. Unlike many non-representational painters, he has not lost the ability to communicate. His work has meaning and is lucid and understandable; his oils glow with color. A recent one-man show carried the conviction that here is a truly brilliant, original and creative artist."

Bennett returned to the Rogue Valley because he realized, after living in urban areas for a decade, that he preferred a smaller community and the opportunity to experience a natural landscape, and because he felt there was a need here he could help fill.



*"Blue Trees," 1959 - Oil on paper*

He says now, "This area in the 1950's was so isolated geographically and culturally; there were few opportunities to view art, to study art. In Chicago, everything was readily available; people had only to enroll to attend. I kept thinking how wonderful it would be if Rogue Valley children had art education available and if people here had the opportunity to view fine art from outside the valley.

"It meant giving up a successful start in Chicago, but that success seemed hollow and empty. I thought it would be more fulfilling to return here—and it has been."

That fulfillment is reflected in his work. This gentle and sensitive man has learned the art of living as well as the art of painting. His life has come full circle. He wanted so much, he found so much, he is giving back so much. And the circle widens as his influence is felt in the many lives his teaching and painting continue to touch.

His style has changed: the geometric shapes from the city, the mosaics and stained glass windows, have given way to a free form inspired by the broad sweep of nature: the softness of a spring day or the almost brutal power of a storm. It is all there in the oils with the Bennett signature—colors that sing and dance to delight the eye and fill the soul with joy.

Bennett's art cycle: the yearning, the finding, the giving, began when his sixth grade teacher, Alice Cromar, gave him a set of pastels. "And my piano teacher, John

Reisacher, who was also a painter, taught me the mathematics of oils, showed me how to arrange a palette, how to stretch a canvas," says Bennett.

There was a strong urge to create on canvas what he saw in nature. He says, "There was something about just wanting to put it down on a surface. I wanted to see things happen visually just

as a poet does with words . . . a quiet scrubbing away of something on canvas."

The years from 1940 to 1943, at the University of Oregon where he majored in music, also afforded happy opportunities to sketch and paint during outings with friends.

World War II interrupted his education but not his painting. "I carried my watercolors with me everywhere," he says.

Discharged from the Navy in 1946, Bennett returned to his beloved Rogue Valley. It was at this point that he made the career decision to change from music to art. He applied in the summer of 1946 for admission to the School of the Art Institute of Chicago, and was accepted for the fall 1947 term.

"This meant waiting a year, but I wanted to go to a big school in a big city to see if I was any good and if I should think seriously about painting as a career," Bennett says.

Every summer, beginning in 1948, Bennett came back to Medford to paint and to teach children and adults in his Grape Street studio. He began teaching at the progressive New Trier Township High School in Winnetka, a Chicago suburb, in 1951, and later taught classes at the Art Institute. After receiving his master's degree in 1954, he took a year's leave of absence from his teaching duties.

He traveled in France for a time, then lived in a pensione in Florence and recalls those days in Italy as "some of the happiest

of my life." The year was most productive and he left Italy with a suitcase in one hand and a bulky roll of completed canvases in the other. Most of these paintings were sold at the Chicago showing of his work staged on his return.

Critic Frank Holland of the Chicago *Sun Times* acclaimed the "fresh luminous canvases," noting: "Bennett expresses himself in a highly individual manner. He breaks the surface of his canvas into segments and facets of glowing colors which move and vibrate through freely drawn grids and nets of black lines. Patterns, usually non-objective, are rich and inventive interpretations of various subjects, buildings for the greater part."

These works, combining realism and abstraction, include *Notre Dame*, inspired by the stained glass windows of the cathedral; a number of interpretations of mosaics of the church of San Vitale and of the mausoleum of Galla Placidia, as well as the moving, reflective waters of the canals of Venice and the bridges of Florence.

The collage, a technique which he began using earlier, also was evident in this period, and a show, "Collages from Italian Billboards," was presented in 1956 in Chicago. Bennett still uses collage and assemblage forms, noting: "It keeps me sharpened to the elements of design, not thinking of subject. I enjoy just working with things, arranging colors and shapes. An artist should have the freedom to create without reference to any particular visual object."

Three years of painting and teaching in Chicago followed the Italian sojourn. Then came the move in 1958 to the Rogue Valley. Students in Bennett's summer classes had built a nucleus of people eager to bring in fine art exhibitions. They and others met in his Grape Street studio in November of 1959; the result was the formation of the Rogue Valley Art Association and the opening of the still-active Rogue Gallery in April 1960. Today, that gallery has expanded into its own building and continues to present exhibits, classes, and workshops.

In 1962, Bennett staged a "Three Grand Days Gigantic Art Sale" at his studio in preparation for moving to Jacksonville. "I

had always felt a fascination for Jacksonville. I like being a part of a community, so it was natural to want to live and work here," Bennett explains.

He bought a condemned building constructed in 1856 by J.J. Holman to serve as the Eagle Brewery Saloon. The remodeling has been done in several stages to provide a studio, a gallery, and living quarters, surrounded by maple, locust and walnut trees, daisy-sprinkled lawn areas and garden paths. The garden of his neighbors, Mary and the late Paul Godward, is the setting of many of his paintings through the years. "The artist is continually in the process of exploring the world of his environment and the paintings are an expression of my attitudes and observations of the world," Bennett says of his work.

For a year, Bennett worked with John and Betty Gray and Mary Storrs to select the artwork which is a prominent feature of Salishan Lodge in Gleneden Beach, Oregon. John Gray, owner and builder of Salishan, (contd. on pg. 40)



SOHS Photos by Douglas R. Smith

# The Ambience of ART

## medford arts festival

by Edna Martin



Photo by Scott DeMuesy

*Wind*



*Walter von Finck*



*John Eisenberg*

Art, like flowers, blossoms in parks in the summer throughout the United States.

Medford's "bouquet" is set in the one-square block area known as Library Park, located downtown between Main and Eighth Streets in the heart of the city-county-federal government complex of buildings.

Now in its sixth year, the Medford Arts Festival is scheduled Saturday and Sunday, August 13-14. Arts and crafts booths, food booths, and performing arts groups are on the agenda from 10 am to 7 pm Saturday and 10 am to 5 pm Sunday.

The Crafts Fair Guide, published in California and listing more than 100 arts festivals in the three West Coast states, gives the Medford event the highest rating, a "10" for enjoyability and adds, "They put on a good show and as soon as the area is no longer depressed, this could be the best fair on the West Coast."

Like many of its counterparts, the Medford festival draws hundreds of people of all ages who may never wander into a formal gallery or museum. But, unlike many of the other arts fairs, Medford's is a non-profit enterprise. There is no admission charge, the booth rental fee is nominal and no commissions are taken on sales made by participating artists and craftspeople.

The reason: This is a festival arranged by the Medford Arts Commission, a group functioning as part of the city government. It was created in February 1969, by an ordinance introduced to the City Council by architect Lorin Jacobs, then a member of the council, during the mayorship of William Singler.

The architecturally beautiful Medford City Hall had been completed and dedicated October 23 & 24, 1968, but there was no money included in the budget to provide art works. The ordinance created the Medford Arts Commission "to act as an advisor to the council on matters relating to the procurement, by purchase or donation, and the location of sculpture, paintings and other objects of art within and on city property." It also was given permission to suggest such other policies suited to assist



*Frank Phillips*



*Al Dockwiler*

the council in developing aesthetic values which best served the public interest.

First big project of the five-member commission, appointed by Singler to serve without pay, was to issue an invitation to all artists to enter a show to be juried by professional artists. The winning entries were presented at a reception to which groups, banks, business corporations were invited and given the opportunity to select works they wished to purchase and donate to the city.

These pieces, plus others selected by the commission through the years from money allocated by the City Council, now include some 50 paintings by well-known Southern Oregon artists, two wood sculptures, the large metal sculptures by Melvin Schuler in front of the city hall, two vessels (pottery) by Richard Fox which have been installed in a case in the mayor's office and two photographs by Robert Jaffe.

Another ordinance in December of 1977, enlarged the commission to one non-voting ex-officio member and nine voting members from the city at large, one to be an architect, one a city council member and one from the Rogue Valley Art Association board of directors.

The latter group, RVAA, founded in

1960, has long been active in promoting arts in the community. In 1965, they instituted Awards of Excellence for individuals and members of the business community who worked to encourage cultural development and promote artistic principles in buildings and related fields.

In the RVAA 1966-67 annual report it was noted: "We have cooperated this year in formation of a valley-wide Allied Arts Council with Lyle Stewart, architect, as chairman and Robertson Collins and Angus Bowmer as advisors for commercial and civic efforts to incorporate art into community life." This evolved into the independent entity now known as the Medford Arts Commission.

Singler comments: "We wanted to expand the emphasis on art using the new city hall as a beginning place."

By 1977, the commission broadened its efforts to include a downtown murals competition. In 1978, it added the Medford Arts Festival to its list of activities.

Claire Rider, who was appointed to the commission in 1979, took over chairmanship of the Festival and her name has become almost synonymous with the event. Assisting her are commission members Shirlee Plummer, who is scheduling entertainment ranging

Photo by Scott DeMuesy



from Shakespeare and poetry to songs by Skip Bessonette and bluegrass music, with Rory Boyle as master of ceremonies; and Pat Cook, who is arranging food booths offering exotic and gourmet foods such as Vietnamese and Jewish delicacies to hot dogs, the perennial favorite of young Festival-goers.

Other Medford Arts Commission members working on the event are Stan Hobbs, commission chairman, Norm Hord, Nancy Kaniewski, Marjory Overland, Phyllis Neilson, and Dave Straus.

"It's a real challenge," says Claire Rider, who starts working on the Festival in March. "Each year, the event has grown in quality, in numbers of exhibitions and attendance."

From the very beginning the work has been juried to assure fine exhibits. This surprised many groups who stage similar events; they cannot believe there will be enough people available if high standards are set for entries. However, the artists and craftspeople are delighted with the arrangement and feel it brings out their best creative efforts.

This year, there are 64 participating—full capacity for the small park. Artists come from all parts of Oregon and a few from Washington and California. They may submit three works in person or by sending colored slides for the June jurying for the festival.

This year's list includes painters in various media, potters, batik artists, calligraphers, glass blowers, photographers, woodworkers, stained glass artists, hand sewing (quilts, etc.) specialists, weavers, iron smithy, leather workers, jewelers, clothing experts, and people displaying plants and planters.

Each person has a booth, and "at \$30 for two days, it's probably the biggest bargain in the United States," says Claire Rider. "We take no commission on sales; this is strictly non-profit, planned to promote the marvelous arts and crafts people in the area and

give them an opportunity to sell and the public the privilege of browsing and buying."

Medford is just one place on the circuit of hundreds of similar art fairs. Those who exhibit here realize they may not have as large a sales volume as they have in larger cities, but they find it such a pleasant place to come. They bring their children along, enjoy the food and entertainment, the feeling of security of a small town, the professional quality of their fellow exhibitors, and the friendly help of the commission members.

The Festival also appeals as a family event to the crowds who come early and stay late, lured by the three-facted Pied Piper of arts and crafts, entertainment and foods.

"The combination of a lazy August day, the cool green of park lawns and the shade of trees has a pleasant ambience," notes Claire Rider.

Booths and demonstrations such a pot throwing, glass blowing, weaving and por-  
(contd. on pg. 40)



Photo by Lynne Ryder

Roy Ewing



by Dorothy Stolp

The world is going to the cats! It began to look that way on the night of the Tony awards when the Broadway musical, *Cats*, won seven trophies. But the approbation the production received was not surprising inasmuch as it had played to standing-room-only audiences in London's West End for some months before it opened on Broadway last fall. Theatergoers who knew of its popularity in London (including many who had not been successful in obtaining tickets to see it there) eagerly anticipated its coming to this country.

And come it did with much fanfare and media "hype." Of course, the company itself did not come over; *Cats* is still filling houses in London. The British director-producer, Trevor Nunn, assembled an American cast (*Actors' Equity* rules) and duplicated, perhaps surpassed his overseas production.

When *Cats* hit the boards in New York, its opening was touted with production numbers, reviews, interviews and news comments on television, and coverage in newspapers and magazines and on radio that any producer might envy. *Cats* had really arrived and the Tony awards will help to insure a long stay in this country.

Undoubtedly the author, the late T.S. Eliot,

who wrote *Old Possum's Book of Practical Cats*, a collection of poems to entertain his grandchildren, would have been amazed to see the sensation that Macavity, Growltiger, Shimbleshanks and the others are generating.

But these are not the first cats to spring from the printed page to the stage. Countless children have enjoyed the Cheshire cat in dramatizations based upon Lewis Carroll's *Alice in Wonderland*. Also, the cat who wore magic boots and accomplished wondrous feats in Perrault's *Puss in Boots* has often appeared on the stage. British pantomime goers are well acquainted with the legendary Dick Whittington and his precocious puss.

Many of us remember cartoon characters who appeared on the screen such as Pat Sullivan's "Felix" and George Herriman's "Krazy Kat," and the much-put-upon "Tom" in the *Tom and Jerry* cartoons. One of Walt Disney's cats inspired a long line of black and white kittens to be named "Sylvester." Recently Dr. Seuss's *The Cat in the Hat* appeared on television, and Jim Davis's "Garfield" made his debut there. Can B. Kliban's "Cat" or Geo. Gately's "Heathcliff" be far behind?

Some novels featuring cats became motion pictures such as: Henry Allen Smith's "Rhubarb," the yellow cat who owned a baseball team; Josh Greenfield and Paul Mazurky's *Harry and Tonto* which featured Art Carney and another yellow kitty. And there was "D.C. Randall,"

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*Dorothy Stolp became acquainted with cats long before she became interested in theatre. She owns a number of cats who found she could use a can opener and stayed.*

the Gordon's Siamese who became *The Undercover Cat*, an F.B.I. informer, and "Pywacket," also a Siamese, figured in John van Druten's play *Bell, Book and Candle*, both on the stage and in the movies.

Arthur Miller, the author of *Death of a Salesman* and other serious plays, wrote a delightful radio play about a cat named "Tom" who was elected mayor. "Tom" was an astute politician. Although he learned to talk, he let others speak for him and was duly elected.

Indeed, cats have been the subject of many literary works throughout the ages. In fact, writers probably started describing *felis catus* and attributing human qualities to his behavior since he was first revered in ancient Egypt. Some other well-known writers who have featured cats in their works include: Aesop, Baudelaire, Chaucer, Mark Twain, Wordsworth, Edgar Allan Poe, Rudyard Kipling, Ernest Hemingway, Collette, Paul Gallico, Stephen Vincent Benet, Doris Lessing, Dorothy Sayers, and the Lockridges. A whole generation enjoyed the *toujours gai* cat, "Mehitabel," in *Archy and Mehitabel* whose "wotthehell" philosophy seemed ahead of its time. Could Don Marquis have been a spokesman for a later culture? And there was Saki's "Tobermory" who learned to talk and put pretentious people in their places until unfortunately he "overreached" himself and came to a bad end.

A book which delighted cat lovers a couple years ago (and probably those who were not so fond of them as well) was *How to Live with a Calculating Cat*. Eric Gurney followed it up with *The Calculating Cat Returns*. Not only did Gurney know cats, but it is obvious from these books that cats had his number as well.

Many rhymes, poems, and stories have been written for children about cats, but perhaps the best known is Wanda Gag's *Millions of Cats* which has entranced millions of children who have furry friends or wish they did.

Not all writings about cats are positive. For example, Simon Bond's books, *One Hundred and One Ways to Use a Dead Cat*, and its sequel having to do with more

of the same, might amuse a person with a taste for black humor, but would probably not delight a person who has a cat for a friend. Other writers (including Shakespeare, who apparently did not care for cats) have helped to give cats a bad reputation in some circles. Nevertheless, enterprising producers may wish to examine the body of cat literature with the hope of finding another character to strike the public's fancy.

In the meantime, the advertising agencies have introduced us to feline actors in commercials. There is Morris (now Morris II) "the finicky cat," who not only comments upon his food but the person who places it before him. There are also the "chow, chow, chow" dancing cats, and those who run up and down stairs and over obstacles to reach the right food dish on cue. Some even speak for their supper. One particularly clever puss helped the man of the house win a contest by responding with the correct answer to a quiz show question—"Meow," of course.

Perhaps one of the reasons that *Cats* has been such a tremendous success on stage is because more and more cats are becoming household pets. The numbers are staggering. In Oregon, their legal status is somewhat precarious, but the focus of the entertainment industry on them might improve their standing.

In the meantime, *lets think good thoughts about a pussy cat* (sic/the title of a collection of cat cartoons by George Booth which first appeared in the *New Yorker* and *Playboy*), and hope that some day soon T.S. Eliot's *Cats* will be singing and dancing on Oregon stages.



Drawings by Don Thomas

# CLASSICAL Smorgasbord

by Susan Spady

Music grows there. It comes burgeoning up from the ground and drifts from the arms of trees in the Britt Gardens of Jacksonville. In the first three weeks of August, garlands of sound come billowing up the hillside on the estate of Peter Britt, Jacksonville pioneer

who gradually transformed his donation land claim into lovely gardens in the latter half of the last century, unknowingly breaking ground for this seasonal burst of music. There's no secret password for getting in. Just purchase a ticket, take a blanket and picnic if you wish, and discover the Peter Britt Classical Music Festival.

The Britt Festival is coming of age this year—its 21st—with a program truly as varied and delightful as August's blooming things. Six orchestral concerts include symphonic works from Haydn to Nielsen, piano concertos performed by two internationally lauded guest artists, and an evening of vocal-orchestral works. In addition to the symphonic programs are three "special events": a review of turn-of-the-century vocal styles; a baroque concert; and a split program featuring various ensembles with a piano recital by guest artist Robert Taub. Children and adults alike will enjoy the two "Family Fun" times. All symphonic programs and the baroque special will be performed twice, totaling 11 separate programs and 18 concerts.

Five of the six orchestral programs will materialize under the baton of John Trudeau, Festival founder, Music Director and Conductor. Trudeau, whose favorite piece is "whatever's on the table", will be spreading forth a tempting smorgasbord. His downbeat opens the Festival with Rossini's rousing overture to the Barber of Seville. Over two weeks later, his baton relinquishes to the last yearning strains of brass, the final deep drum tones of Carl Nielsen's Fourth Symphony, the "Inextinguishable." Written on



John Trudeau

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the verge of World War I, this late romantic work expresses conflict, distress and also affirmation, anticipating the violent upheaval into the modern world. Yet there is sunshine as well: Haydn's Sinfonia Concertante (sharing the program with the Nielsen), the high spirits of Beethoven's Fourth, Brahms' Hungarian Dances . . . Maestro Trudeau's richly varied program doesn't miss a note on the gamut.

The professional orchestra draws mostly from the West Coast (Victoria to Los Angeles) with about ten percent from scattered distant places. At least 30 percent are new to the Britt, and the first rehearsals, Trudeau admits, are "like getting on a horse you've never ridden before." But the musicians are "very enthusiastic and want to make it happen." It does happen, and Trudeau gets a new plume for his riding cap, already well feathered with two decades at the Britt, his current post as conductor of the Salem Symphony, and guest appearances throughout the United States and Europe.

This year's guest artists are coming from distant places, making possible the cross-pollination so beneficial to musical growth. Santiago Rodriguez, silver medal winner at the Van Cliburn International competition in 1981, comes from Maryland to perform Tchaikovsky's First Piano Con-

certo. Having performed it over and over since he was 17, he still find it a "great old piece. The more you think it should be put away," he says, "the more you find when you practice it." He "prefers a melodic Tchaikovsky to something noisy."

Lured to the Britt from New York City, Robert Taub looks forward to rafting the Rogue and to performing Prokofiev's Third Piano Concerto. "It's a fun piece to play," he exclaims, "perfect for a summer festival—uplifting, brilliant, dynamic." His chamber recital, one of the Festival's special events, moves from the work of Bach to that of Beethoven, Brahms, and Chopin, windows to the eras preceding 20th century Prokofiev. The pianist describes these pieces with a fresh eagerness undamped by his Phi Beta Kappa from Princeton, or his 1981 Peabody-Mason Award. In Bach's Chromatic Fantasy and Fugue, the fantasy is "tightly constructed, yet spun out of thin air"; the Beethoven Sonata in D Minor is "from the opus 30's, an experimental time for Beethoven, the first movement very improvisatory." Of the three Brahms pieces: Intermezzos nos. 4 and 2 from opus 118, and Cppriccio opus 76 no. 5, he says, "each is a gem of highly different character." The Chopin Sonata in B minor is "very big, with a King Lear kind of majesty . . . the scherzo light



and fast, the third movement dreamy. The fourth and most ostensibly romantic movement shifts back to the opening tragic mood.”

Voices will soar when the Rogue Valley Chorale and guest artists join the Britt orchestra for “Soul’s Delight,” a program of Gershwin and Weill. Another New Yorker, Leslie McEwan, will perform as Bess in a concert version of the familiar and beloved opera, *Porgy and Bess*. With her will be Jimi Malery as Porgy, and Keith

Edwel Hooks as Sportin’ Life. The trio’s recent performance for the Civic Light Opera in Seattle brought rave reviews. Leslie McEwan comments that this opera is unusual in many respects: it is ethnic, and although composed by a Caucasian is performed by Blacks; it’s American, and contains spoken language; and revealing Gershwin’s immersion in jazz, it evokes a cultural ground with syncopation and blue notes. Yet, she considers it to be “as full-

fledged as an opera can get.”

The concerto version encapsulates the three hour opera in 45 minutes of dramatic music.

Weill’s *Seven Deadly Sins*, a ballet with text by Bertold Brecht, is probably as obscure as *Porgy and Bess* is familiar. Conductor Trudeau is excited to be presenting this piece, the last collaboration between Weill and Brecht, written in Paris shortly after both fled Germany in 1933. The plot follows Anna I and Anna II (“She’s the one with the looks. I’m realistic./She’s just a little mad, my head is on straight./ But we’re really one divided being.”) as she (they) seeks

Photo by Claude V. Neuffer



Vocal Arts Quartet



Keith Hook as Sportin' Life in "Porgy & Bess"

her fortune in seven American cities—a seven year epic through the seven sins. Her intent is to provide for her family in Louisiana to build a little home, but the result is an initiation into worldly temptations. Contralto Kristina Carlson, who recently performed with the Wagner festival in Seattle, sings the lead. The chorus of father, mother, and two brothers, who relentlessly harangue Anna for money, is comprised of Bruce Browne, Jeff Boers, Larry Marsh and Mikkel Iverson, all from the Portland area. Iverson, the bass, sings the mother; “if you can believe that,” Trudeau comments. For the Britt, the ballet is sung in English without the choreography.

Although entertaining, both the Gershwin and Weill works reveal their humanly flawed characters with haunting clarity. The Britt’s second vocal program, a special event titled “Love’s Old Sweet Song,” draws the audience into a much different mood. In period costumes, the Vocal Arts Quartet of Portland performs Steven Foster and Civil War songs in a proper Victorian parlor. Ruth Dobson, Diane Morrow, Austin Gray and Richard Poppino sing both a capella and with piano accompaniment by Denise Barnard. An interlude of ragtime piano divides the program. Watch out for the second set, when the ladies lower their necklines and show their ankles. The group breaks into vaudeville with, as Ruth Dobson says, “naughty lady” favorites such as “The Bird in Nellie’s Hat” and “Hard Hearted Hannah.”

If that sounds too risqué, plan to sample Telemann, Hertel and J.S. Bach at a decidedly respectable “Baroque Brunch.” The Hertel concerto, a late baroque truffle recently unearthed by scholars, pairs oboe with the thin sound of baroque trumpet.

The full orchestra returns to the Britt Pavilion for guest conductor James DePreist’s renderings of Mozart and Brahms. Mozart’s penultimate symphony, the 40th, reveals “beauty, poignancy and romanticism within classical form,” requiring, DePreist feels, “transparency and restraint” from orchestra and conductor. Judging from DePreist’s first guest appearance at the Britt a year ago, this internationally acclaimed



*James DePreist*

Oregon Symphony Conductor will doubtless exceed those requirements. The Brahms 2nd Symphony presents “diametrically opposed challenges” to the Mozart, demanding an “orchestra of dimension” to reveal the classical architecture of the work, while expressing its “exciting and powerful” romantic content. “These are two symphonies I care a great deal for,” Maestro DePreist states.

The strong mutual attraction between DePreist and the Britt evidenced itself last year as he enraptured his audience. He remarks that the Britt, “one of Oregon’s best kept secrets, is emerging into the kind of festival that the area deserves. A pavilion of that caliber can and should attract people from all over the country.”

Dr. Lendon Smith, Portland pediatrician and by his own admission a frustrated musician, makes a unique quest appearance at the Britt. For the past dozen years he has been called back to entertain, narrate, and bumblingly conduct the final family event

(contd. on pg. 41)

# JAZZ on the hill

by John Baxter

From a one-night affair several years back, the Peter Britt Jazz Festival has grown to its most ambitious offering yet with three nights of jazz this year ranging from the traditional to the contemporary.

The Britt Festival is approaching this year's jazz schedule with an interesting concept: devoting each of the three nights (August 25-27) to a different kind of jazz.

This will make choosing tickets easier for jazz fans who like a particular variety of jazz, while those who like it all will have plenty of variety.

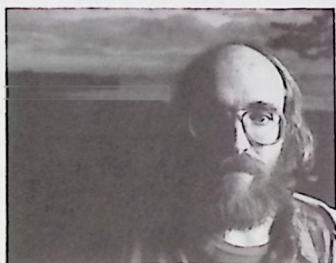
The first festival show on Thursday will be devoted to the more traditional forms of jazz with the Abe Most Quartet headlining this show. Most is a well-known clarinetist in the Benny Goodman mold, and his group features the likes of drummer Nick Fatool, pianist Ray Sherman and bassist Ray Leatherwood. They all have solid big band credentials (Brown, Dorsey, Goodman), and this quartet loves to swing. Also featured will be the popular Backwoods Jazz Quartet, a group well-known to KSOR listeners. Backwoods Jazz repertoire ranges from the swing of Benny Goodman, Ellington and Basie to traditional folk ballads and western swing. Rounding out the traditional jazz night in Stumptown Jazz (named for their hometown of Portland), which will delight fans of dixieland and traditional jazz.



*Darol Anger*



*Stan Getz*



*George Winston*



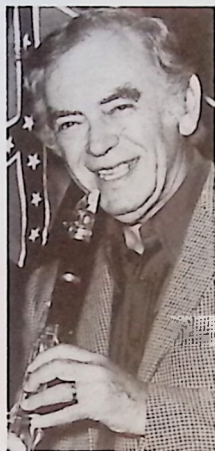
*Stumptown Jazz*

Friday night, the Britt Stage will play host to a group of Windham Hill musicians: William Ackerman, George Winston, Darol Anger and Chuck Greenberg. The Windham Hill record label, founded and operated by William Ackerman, has taken the west coast by storm with its unusual collection of musicians, all of whom play a soothing type of classically-influenced improvisational music. Probably the best known is pianist George Winston, who, although his style ranges somewhere between Keith Jarrett and Scriabin, admits an unabashed love for Fats Waller. William Ackerman is an exceptional guitarist who is the creative genius behind the Windham Hill label. Darol Anger is a virtuoso violinist and mandolin player well-known for his work with the David Grisman Quartet, and who has several albums to his credit. Chuck Greenberg is best known as a member of the group Shadowfax. He plays the saxophone and a fascinating electronic reed instrument called

the lyricon. These musicians rarely collaborate on stage, so this show is a must for fans of the Windham Hill sound.

The Festival concludes Saturday with one of the greatest tenor saxophonists around, Stan Getz. Getz has had both popular success ("Girl from Ipanema") and acclaim from fellow jazz musicians. Most young saxophonists (and some who aren't so young) claim Getz as a major influence. Also on the program will be Ralph Towner, making his second Britt Festival appearance (his last was in 1981). Towner is best known as the guitarist and principal composer for the group "Oregon", although he has had an extremely successful solo career as well. Towner will be leading a trio, with the exceptional bassist Gary Peacock and drummer Jerry Granelli. And the Saturday program will also take American jazz back to its African roots, with an appearance by the drummer Obo Addy and his group, who play energetic traditional African music.

The growth of the Britt Jazz Festival is a strong indication of the interest in America's classical music, and the Peter Britt Gardens give jazz lovers the opportunity to experience the music as it was meant to be played, in a relaxed comfortable setting. No record can duplicate what you'll hear and feel.



*Abe Most*



*Ralph Towner*

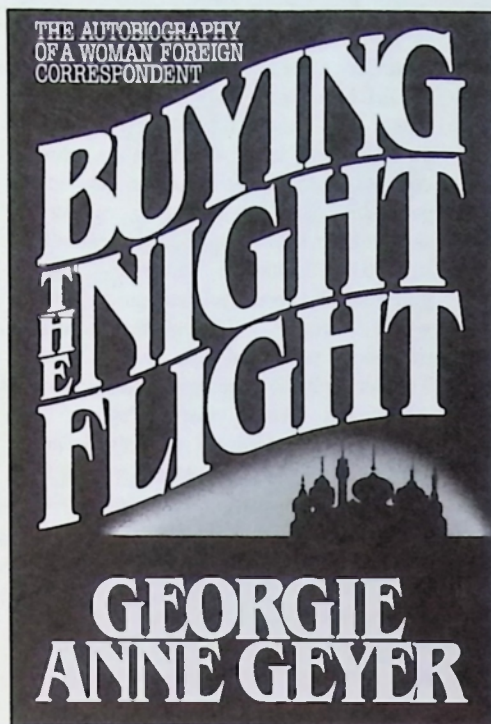


*Backwoods Jazz Quartet*



*Obo Addy*

*All photos courtesy of the Peter Britt Gardens Music and Arts Festival Assoc.*



by Barbara Ryberg

among the press and government. These contacts revealed to her the roots of guerrilla war activity, and the deepening Latin American involvement with Marxist ideology.

Georgie Anne Geyer's autobiography, *Buying the Night Flight* is a straightforward tale of the adventures and daring of an audacious, determined woman. In the early sixties, when the most a good female reporter could hope for was a spot on the woman's page, she was to become the Chicago Daily News' first woman foreign correspondent.

She grew up on Chicago's far south side, surrounded by an adoring family and close-knit neighborhood. There were no female astronauts or brain surgeons to act as her role models. Rather, there were ties to her church, a deep moral sense inherited from her family, and the belief that "You can't know who you are until you know what you can do."

The training that would help lay the foundation for her later work, began in Lima, Peru. She obtained a small grant to go there, which enabled her to perfect her Spanish, as well as make valuable contacts

As for many of her generation, world events and governments' reactions to these events would lead her into conflict with established ideas. But rather than alienation, Georgie Anne Geyer chose to make the conflict a challenge to understanding. It is that attitude that makes for good reading, rather than the more spectacular events of her career. Still, one cannot ignore the fact that she traveled to the farthest reaches of the world: Latin America, Africa, Central America, Russia . . . and these places were

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*"You can't know who you are until you know what you can do."*

---

loaded with danger. She writes of staring down the barrel of a machine-gun, held by a nervous teenager (Angola); of being beaten in Russia by an alcohol-crazed Slav; and of narrowly escaping assassination in Guatemala.

To coincide with her awareness of the depth of revolutionary fervor around the world, was an awareness of her own "female revolution." She tells of the guerrilla she met and how she compared her personal conflict to theirs, "... I felt their traumas ..." she says, adding, "... yet I did not feel I had to pamper them because, in truth I was one of them."

By the time the Dominican Republic erupted in violent revolution (1965) Georgie Anne Geyer described the psychology of war, using terms such as, "sociology of conflict," and the "pathology of politics." She describes the "kill us" syndrome among guerrillas. Years later, this dark practice would result in self-immolations, mass suicides, and the like. It is this kind of

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*She tells of the guerrillas she met  
and how she compared her personal  
conflict to theirs.*

---

interpretation of trends, that fascinates the reader. She believes herself to be the first correspondent, for example, to notice and write about the "theology of liberation" going on in the Latin American Catholic church and the "guerrilla priest."

Another trend she noticed in the sixties was the shift in the role of the foreign correspondent from reporter to "arbiter of truth." The person who is "there" is the one on whom the world depends for information.

She accepted this new-felt responsibility, to herself and her wholeness. It is this kind of balancing act, or ability to bring larger conflicts into focus with smaller ones, that allowed her to probe the shadowy mentalities of leaders like Ruhollah Khomeni, Saddam Hussein, Fidel Castro in a way different from other correspondents of her time. It is this "engagement" that lends depth to her perceptions, and demands our attention.

Her insights into Castro's character are a good example. She describes him demanding ice cream, so he can brag, "We have as many flavors as Howard Johnson . . ." (He was wrong.) She also describes him moving among the peasants, listening to their problems like a medieval prelate, their

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*Another trend she noticed . . . was the  
shift in the role of the foreign  
correspondent from reporter to  
"arbiter of truth."*

---

adoration of him likened to that held for a benevolent, feudal lord. But most disturbing of all is her description of Castro's psychological *need* to keep the United States his enemy.

Soon the grueling flights to tragedy-strewn corners of the globe take their toll. She decides it is time to settle down. Like St. Exupery, who provides the title for the book, she tells us there is no "buying the night flight." That moment of freedom and sovereignty comes the hard way: work and sacrifice. Georgie Anne Geyer has earned it.

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*Barbara Ryberg is a freelance writer and is a  
regular contributor to the KSOR Guide.*

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# A Trio of Interviews, Part III

## Juana Kessel

by Betty LaDuke

*In July 1982, Betty LaDuke visited Havana, where she interviewed three Cuban artists, Mirta Cerra, Ana Rosa Gutierrez and Juana Kessel. During her interviews with the artists, each one well integrated into post-revolutionary Cuban society, Betty explores the circumstances which led to each woman's artistic and professional achievement, and the differences in their present roles as artists within Cuban society.*

*The third of a three-part series. Ed.*

Since 1975 Juana Kessel has focused upon "Gruas" or construction cranes as the principal subject of her paintings. Rather than depicting the cranes as mathematically rigid structures, she recreates them with thickly applied brush strokes of bright blue, red and orange oil paint so that the crane-forms dominate the canvas. A pale blue background sky weaves through their structural openings, which appear organic or flesh-and-bone-like, rather than constructed with the precision of steel and bolts. In some of her canvases the cranes hover upon the horizon, as if they were distant birds or human forms.

Although construction cranes appear in the paintings of other artists, they are usually symbolic means of illustrating Cuba's post-revolutionary, socialist re-



construction. However, for Juana the portrayal of these cranes has become a personal obsession since the accidental death of her brother in 1975 at a construction site. When she discusses her use of this theme, Juana seems to defend it from a political viewpoint by saying, "Women also do construction work. I utilize this subject with pride in our socialist reconstruction."

Juana is the youngest of the artists I inter-

viewed. She was born in 1946 and studied art at the National Fine Arts School San Alejandro from 1963 to 1968, during Cuba's post-revolutionary period. Juana tells me that her "school tuition was free" and that "students are also provided with their basic art materials." However, after graduation the government requires all art students to teach art for one year in one of Cuba's 15 rural provinces. A fine arts school now exists in each of the provinces, but before the revolution, Havana's San Alejandro was the only art school.

Juana speaks with less enthusiasm about her past job as a high school art teacher than she does about her work since 1977 at Havana's large National Art Museum in the Department of Restoration. She and two other technicians restore deteriorated work from the museum's enormous collection of European and Latin American art in the media of easel paintings, prints, drawings,

as well as furniture, folk and decorative arts. Juana received her training in the complex processes of restoration while working at the museum and admits that she finds the technical and demanding precision of this work very satisfying. Although time for her own painting is limited, she continues to produce consistently.

In 1976, Juana participated in an unusual collective art exhibit held aboard a boat at one of Havana's docks. The construction crane theme of Juana's paintings had strong appeal to the dock workers, and so she was brought there to discuss her work. This exhibit was organized as a government cultural promotion project to expose workers to various forms of art expression. Art workshops were also initiated at job locations to encourage the dock workers to explore various art processes as a means of self expression.

Juana's membership in the **Brigada de Jovenes Hermanos Saiz**, a youth organization for artists, has also provided stimulus for her creative growth. At the monthly meetings, artists can bring their work for review. Plans are discussed for future art exhibits, their many communal mural painting projects and holiday sketching trips to rural areas. The **Brigada** members have also organized group trips to Mexico to visit art museums and meet with Mexican artists.

In the near future Juana plans to apply for membership in UNEAC or the Union of Writers and Artists of Cuba, which has about 60 visual artists as well as dancers, musicians,

actors and writers. UNEAC membership is granted by group approval and is considered after an artist has achieved significant professional recognition.

By the summer of 1982, Juana had participated in approximately 69 collective exhibits and six personal exhibits of her paintings. She says there are 20 government sponsored art galleries in Havana offering artists ample opportunity to exhibit their work.

In a 1977 solo exhibit coinciding with the celebration of the 18th anniversary of the Cuban Revolution, Felix Pita Rodriguez, an art critic, wrote in the exhibit catalog: "Juana Kessel, with an artist's eye of her time, knows how to see and translate the magical poetry of the construction cranes."

Juana reaffirms her use of construction crane themes as a "search for spiritual simplicity and world love." They also have become her symbolic means for converting a personal loss into a positive, life-affirming statement. ■



Photos by Betty LaDuke

## PROGRAMS & SPECIALS AT A GLANCE



"Secret Garden" ill. by Tasha Tudor

**The Secret Garden** follows the discovery adventures of a willful orphan at the mysterious Misselthwaite Manor. Based on Frances Burnett's children's novel, the eight-part series begins Tuesday at 9:30 pm, beginning August 14.

**Der Ring des Nibelungen** offers Wagner's classic in a special four-part presentation. Conducted by Sir Georg Solti of the Chicago Symphony Orchestra, the series airs Saturdays at 11:00 am, beginning August 14.

**A Note to You** explores a variety of cultural and musical formats with host Roland White. The program airs Wednesdays at 3 pm, beginning August 15.

Sunday	Monday	Tuesday	Wednesday
7:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition
9:30 St. Paul Sunday Morning	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
11:00 Music in America	9:45 European Profiles	9:45 900 Seconds	9:45 About Town
12:00 Milwaukee Symphony	10:00 First Concert	10:00 First Concert	10:00 First Concert
2:00 Sunday Supplement	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
4:00 Siskiyou Music Hall	2:00 Music Mountain	2:00 To be announced	2:00 Music Mountain
6:30 All Things Considered	4:00 About Books and Writers	4:00 Horizons	3:00 Eileen
7:30 Folk Music	4:30 Arts Features	5:00 All Things Considered	A Note to You (starts 8/15)
9:30 Jazz Revisited	5:00 All Things Considered	6:30 Siskiyou Music Hall	4:00 Minnie Earl
10:00 Weekend Jazz	6:30 Siskiyou Music Hall	9:00 Price of Silence	4:30 Kidney
	9:00 Girls of the Golden West	Lord Peter Wimsey (7/12)	5:00 All Things Considered
	Sherlock Holmes (starts 7/18)	9:30 Secret Garden (starts 8/9)	6:30 Siskiyou Music Hall
	9:30 Fourth Tower of Inverness	Bob and Ray Show (7/12)	9:00 Vinyl
	10:00 The Blues	10:00 Music from the Hearts of Space	9:30 Talk of the Town
		11:00 Post Meridian	10:00 Post Meridian

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terious  
Hodgson  
t series airs

**Lord Peter Wimsey** investigates a murder of which his brother is accused, in the detective's latest case, "Clouds of Witness," beginning with the August 16 episode. The series airs Tuesdays at 9 pm.

er's opera  
conducted by  
. The opera  
ing August 6.

**Jazz Alive!** salutes female jazz artists, including vocalists Fitzgerald and Nancy Wilson, and pianist Marian McPartland, in a special four-part tribute beginning August 6. The series airs Saturdays at 10:00 pm.

mposers' styles  
adeau.

**Ken Nordine's Word Jazz** moves to Thursdays at 9:30 pm, and **Jazz Revisited** repeats on Sundays at 9:30 pm.

Wednesday	Thursday	Friday	Saturday
6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition	7:00 Ante Meridian
7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	9:45 Parents, Taxpayers and Schools
9:45 Veneration Gap	9:45 Veneration Gap	9:45 BBC Report	10:00 Jazz Revisited
10:00 First Concert	10:00 First Concert	10:00 First Concert	10:30 Micrologus
12:00 KSOR News	12:00 KSOR News	12:00 KSOR News	11:00 Opera
2:00 Library of Congress	2:00 International Festival	2:00 International Festival	3:00 Studs Terkel
4:00 New Dimensions	4:00 Jazz at the Institute	4:00 Jazz at the Institute	4:00 Siskiyou Music Hall
5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered	6:30 All Things Considered
6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	7:30 Pickings
7:30 Ashland City Band (ends 8/11)	8:00 New York Philharmonic	8:00 New York Philharmonic	8:00 A Mixed Bag
9:00 New Letters on the Air	10:00 Jazz Album Preview	10:00 Jazz Album Preview	10:00 Jazz Alive!
9:30 Word Jazz	10:45 Weekend Jazz	10:45 Weekend Jazz	12:00 Weekend Jazz
10:00 Possible Musics			
11:30 Post Meridian			

# SUNDAY

\*by date denotes composer's birthdate

## 7:00 am Ante Meridian

Your companion in the early morning! A.M. combines jazz with classical music and includes daily features such as Arts Calendar and segments from **Morning Edition**.

## 9:30 am Saint Paul Sunday Morning

Members of the Saint Paul Chamber Orchestra and an outstanding roster of guest artists perform in this series of 90-minute programs exploring the unique world of chamber music. Featured are lively conversations among guests and series host/conductor William McGlaughlin.

**Aug 7** The Cleveland String Quartet performs Mozart's String Quartet No. 19 in C Major (K. 465); Bartok's String Quartet No. 3; and Haydn's String Quartet No. 5 in D Major, Opus 64.

**Aug 14** The American Brass Quintet performs a suite of 17th century dances by Maurer; Quintet No. 1 in B-flat Major by Ewald; selections from "The Social Orchestra" by Foster; Contrapunctus No. 1 by Bach; and "Music for Brass Instruments" by Dahl.

**Aug 21** Members of the Saint Paul Chamber Orchestra perform Bach's Brandenburg Concerto No. 6; Gounod's "Petite Symphonie"; and Brahms' Serenade No. 2 in A Major.

**Aug 28** Violinist Franco Gulli and pianist Enrica Cavallo perform Beethoven's Sonata No. 5 in F ("Spring"); Brahms' Sonata No. 3 in D Major, Opus 108; and the FAE Sonata by Deitrich, Schumann and Brahms.

## 11:00 am Music in America

A look each week at a different aspect of classical music performance in this country. *National underwriting by Lincoln Automobiles.*

**Aug 7** "Brush Up Your Shakespeare" from Stratford, Ontario, the site of the North American Shakespeare festival, a sample of Canadian ensembles and some jazz greats.

**Aug 14** The Cleveland Institute of Music is in focus this week as they host the 5th International Robert Casadesus piano

competition. Interviews with piano virtuoso Grant Johannesen and Madame Casadesus, a preview of the festival and music performed by the 1981 winners.

**Aug 21** An update on the Wolftrap festival, outside Washington, D.C., where the temporary facility is being used for one more summer while the new shed is being readied for 1984. We'll hear excerpts from the music of Virgil Thomson, whose opera, "The Mother of Us All," will be part of the closing festivities of the season.

**Aug 28** An orchestra preview featuring rounds of the major orchestras for an overview of highlights to be presented in the 1983-84 concert season.

## 12:00 pm Milwaukee Symphony

**Aug 7** Joined by the Wisconsin Conservatory Symphony Chorus, the Orchestra plays "Missa Solemnis" in D, Op. 123 by Beethoven. Featured as soloists are soprano Susan Dunn; alto Karen Brunssen; tenor Lee Henning; and bass David Berger. Robert Shaw conducts.



Lukas Foss

**Aug 14** Lukas Foss conducts "Nocturner" by Ornstein; Haydn's Cello Concerto No. 1 in C; "La Creation du Monde" by Milhaud; and Ravel's "Bolero." Cellist Lynn Harrell is featured as soloist.

**Aug 21** Lukas Foss, joined by soloists from the Wisconsin Conservatory Symphony Chorus, leads Stravinsky's Symphonies of Wind Instruments; three "Nocturnes" by Debussy; and Symphony No. 5 in E, Op. 64 by Tchaikovsky.

**Aug 28** The Wisconsin Conservatory Symphony Chorus, featuring soprano Kathleen Matts and baritone Herbert Wittges, performs "Ein deutsches Requiem," Op. 45 by Brahms. Also featured is Variations on a Theme by Haydn, Op. 56a, by Brahms, conducted by Lukas Foss.

#### **2:00 pm Sunday Supplement**

A series of features produced at KSOR, with profiles of composers, discussions on the arts and current events, and concerts of classical music.

#### **4:00 pm Siskiyou Music Hall**

**Aug 7** DEVIENNE: Flute Concerto No. 7 in E Minor

**Aug 14** HOLST: The Planets

**Aug 21** DELIBES: Suite from the Ballet "Coppelia"

**Aug 28** OCKEGHEM: Missa fors Seulement

#### **6:30 pm All Things Considered**

The weekend edition of National Public Radio's award-winning nightly news magazine.

#### **7:30 pm Folk Music**

Your host is Brian Lehmann.

#### **8:30 pm Ballads, Bards & Bagpipos**

#### **9:30 pm Jazz Revisited**

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

**Aug 7 ODJB Tunes** Recordings of compositions written by the pioneer jazz group, Original Dixieland Jazz Band.

**Aug 14 Vocals for BG** Illustrative recordings by some of the vocalists who worked for Benny Goodman.

**Aug 21 Whiteman Repeats** Two recordings each of the same tune by the Paul Whiteman Orchestras of the 20's and 30's.

**Aug 28 The Duke's Men** Recordings led by Ellington sidemen, some with the Duke sitting in.

#### **10:00 pm Weekend Jazz**

#### **2:00 am Sign-Off**



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# MONDAY

\*by name denotes composer's birthdate

## 6:00 am Morning Edition

Just like **All Things Considered**, this award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

*Funds for local broadcast provided by Citizens Financial Services, Inc., Medford.*

## 7:00 am Ante Meridian

Classical music and jazz combined with features from **Morning Edition**, plus:

8:00 am, Community Calendar

9:15 am, Calendar of the Arts

## 9:45 am European Profiles

## 10:00 am First Concert

Your host is Traci Maltby.

\***Aug 1** DES PRES: Mass:  
"L'Homme Arme"

**Aug 8** SCHUMANN: Symphony No. 1 in  
B-flat, Op. 38 ("Spring")

\***Aug 15** IBERT: Flute Concerto

\***Aug 22** DEBUSSY: La Mer

**Aug 29** KHACHATURIAN: Violin  
Concerto

## 12:00 n KSOR News

## 2:00 pm Music Mountain

Music Mountain, in Falls Village, Connecticut, the oldest continuing chamber music festival in North America, presents its 54th season of concerts featuring in-residence ensemble, the Manhattan String Quartet.

**Aug 1** Pianist Kenneth Drake is featured soloist in this all-Beethoven program, with performances of Piano Sonata in E-flat Major, Piano Sonata Op. 57, and Quartet Op. 130 and the Grosse Fugue.

**Aug 8** The Manhattan String Quartet performs Mozart's Quintet in D Major, and Quartet in G Major by Schubert. Featured soloist is pianist Emanuel Vardi.

**Aug 15** Works include Quartet in C Major, K. 465 "the Dissonant" by Mozart; Bartok's Quartet No. 3; and Quartet in E-flat Major, Op. 74, "the Harp" by Beethoven.

**Aug 22** The Manhattan String Quartet, featuring four soloists from the Berkshire Chorale Institute, perform "Il Tramonto" by Respighi; "Dover Beach" by Barber; and Elegiac Song, Op. 118 and other songs by Beethoven.

**Aug 29** The Ames Quartet performs Quartet in C Minor, Op. 15 by Faure; Quartet (1964) by Piston; and Quartet in A Major, Op. 26 by Brahms.

## 4:00 pm About Books and Writers with Robert Cromie

Editor and journalist Robert Cromie talks with novelists, poets, playwrights and publishers in this weekly interview series dedicated to the world of writers and writing.

**Aug 1** Former Secretary of State Cyrus Vance discusses his new memoir, "Hard Choices."

**Aug 8** Writer A. Alvarez talks about his new book, "The Biggest Game in Town," a look at Las Vegas' annual world series of poker.

**Aug 15** Biographer Anne Edwards discusses her recent book, "The Road to Tara," and examination of the life of "Gone with

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the Wind" novelist Margaret Mitchell.

**Aug 22** Author William Hunter, discusses his book "Shenfan," which examines 25 years in the life and times of a Chinese village.

**Aug 29** Author Oliver Statler

**4:30 pm** Arts Features

**5:00 pm** All Things Considered

Susan Stamberg and Noah Adams co-host this award-winning news magazine.

**6:30 pm** Siskiyou Music Hall

**Aug 1** GERSHWIN: Rhapsody in Blue (Version for Two Pianos)

**Aug 8** BRAHMS: Symphony No. 1 in C Minor, Op. 68

**Aug 15** DESPORTES: Four Little Pieces

**Aug 22** BACKOFEN: Quintet in B for Clarinet, Violin, 2 Violas and Cello

**Aug 29** BRAHMS: Sonata No. 3 in F Minor, Op. 5

**9:00 pm** The Adventures of Sherlock Holmes

Sir Arthur Conan Doyle's legendary sleuth of Baker Street returns as NPR Playhouse presents a special encore performance of this critically acclaimed series. Produced by the British Broadcasting Corporation, these classic radio adaptations star Carleton Hobbs as Holmes and Norman Shelley as Doctor Watson.

**Aug 1** A Study in Scarlet, Part III Holmes discovers the meaning behind a bloody clue found at the murder site.

**Aug 8** The Boscombe Valley Mystery The Baker Street sleuth explores a fatal quarrel between father and son.

**Aug 15** The Man with the Twisted Lip Holmes tackles a baffling crime involving a sinister beggar and a missing businessman.

**Aug 22** The Engineer's Thumb When an engineer loses his thumb in an industrial accident, Dr. Watson seeks the counsel of the legendary sleuth, Sherlock Holmes.

**Aug 29** The Beryl Coronet A treasure of national importance is stolen from a London banker, and Holmes is called in to investigate.

**9:30 pm** The Fourth Tower of Inverness

Only Jack Flanders can see the ghostly fourth tower of Inverness mansion, a vision that leads the young adventurer on a dangerous journey through time and space. **An encore 13-part presentation.**

**Aug 1** Alpha-Wave Intercom Jack takes an enlightening journey into his past, and discovers an entrance to the Fourth Tower.

**Aug 8** Jack Please Come Back The mysterious Lady Vampira warns of horrible dangers awaiting explorers of the Fourth Tower as Jack journeys into its bizarre depths.

**Aug 15** Whose Eyes Did the Dragon Have? Jack's aunt decides it is too early to reveal her astonishing secret, and he strikes out again to find the source of the mysterious music.

**Aug 29** The Lotus Jukebox An old ferryman takes Jack to an exotic land where an exquisite goddess offers a clue to the mystery of the Fourth Tower.

**10:00 pm** The Blues

**2:00 am** Sign-Off

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# TUESDAY

\*by name denotes composer's birthdate

**6:00 am Morning Edition**

**7:00 am Ante Meridian**

**9:45 am 900 Seconds**

A public affairs program produced by KSOR.

*Funds for broadcast provided by the Clark Cottage Restaurant, Ashland.*

**10:00 am First Concert**

**Aug 2 JENCKS:** Sonata No. 3 for Piano, Op. 10

**Aug 9 ROSSINI-RESPIGHI:** La Boutique Fantastique Suite

**Aug 16 ADAMS:** Phrygian Gates

**Aug 23 HANDEL:** Violin Sonata Op. 1, No. 15

**Aug 30 SCHUMANN:** Violin Sonata in D Minor, Op. 121

**12:00 n KSOR News**

**2:00 pm Intrada**

Music from the Fairbanks Symphony Orchestra and other groups of Alaska.

**4:00 pm Horizons**

Horizons is a weekly documentary series which explores major issues and concerns of minorities, women, children, the elderly, and other groups.

**Aug 2 Senility: A Closer Look**

**Aug 9 The Abernakis: The Invisible Indians** Self-proclaimed descendents of Native Americans who settled in Vermont over 200 years ago describe their efforts to reestablish a tribe.

**Aug 16 Women in the Clergy** A look at the growing number of women assuming leadership roles in various religious denominations.

**Aug. 23 Afro-American Children's Singing Games** An examination of children's games in pre-Civil War slave communities: their origins and present day significance.

**Aug 30 Independent Living for the Retarded** Retarded individuals describe their efforts to seek employment and educational opportunities, and develop social relationships.

**5:00 pm All Things Considered**

**6:30 pm Siskiyou Music Hall**

**Aug 2 POULENC:** Trio for Piano, Oboe and Bassoon

**Aug 9 MOZART:** String Quartet in B-flat Major, K. 589 ("Prussian")

**Aug 16 BRAHMS:** Clarinet Quintet in b Minor, Op. 115

**Aug 23 STRAVINSKY:** The Rite of Spring

**Aug 30 FRANCK:** Sonata for Violin and Piano in A

**9:00 pm Lord Peter Wimsey**

When an unidentified corpse wearing a golden pince-nez is discovered in the bathtub of a prominent Battersea architect, dapper detective Lord Peter Wimsey is asked to investigate, in this five-part adaptation of Dorothy L. Sayers' novel "Whose Body?"

**Aug 2 Shellshock** Lord Peter's nervous condition forces a meeting with Sir Julian Freke, the great neurologist—and a possible suspect.

**Aug 9 Bunter Brings a Letter** The identity of the mysterious corpse is revealed. **This program concludes "Whose Body?"**



## HOSTS OF INSIGHT.

The news of the day unfolds with unexpected richness when Susan Stamberg and Noah Adams host National Public Radio's All Things Considered. Listen as they take you to the heart of every story with a warmth and understanding that proves there's more to news than meets the eye.

**ALL THINGS CONSIDERED**  
WITH SUSAN STAMBERG AND NOAH ADAMS

weekdays at 5:00 pm

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Lord Peter begins a painstaking investigation when his sister's fiance is murdered and his brother, the Duke of Denver, is charged with the crime, in **Clouds of Witness**.

**Aug 16 The Riddlesdale Inquest** Lord Peter learns that his brother Gerald stands accused of murdering their sister's fiance.

**Aug 23 Mudstains and Bloodstains** Lord Peter shows up at the Wimsey hunting lodge to learn the details of his brother's alleged crime.

**Aug 30 The Diamond Cat** Lord Peter's mother joins her troubled family while Gerald's case moves to the House of Lords—and a jury of his peers.

**9:30 pm The Bob and Ray  
Public Radio Show**

The zany comedy team of Bob Elliott and Ray Goulding returns to public radio in their Peabody Award-winning series. The four half-hour programs were produced by the Radio Foundation of New York City.

**Aug 2** The legendary comedy duo offer more of their inimitable hard luck stories and another installment of the soap opera spoof, "Garish Summit." **This program concludes the series.**

**9:30 pm The Secret Garden**

After the death of her parents, a lonely and willful child is sent to mysterious Misselthwaite Manor where she discovers a secret garden, and the true meaning of love. Based on Frances Hodgson Burnett's classic children's novel, this eight-part series is produced by NPR member station WHA-AM/Madison, Wis.

**Aug 9** Orphaned in India, little Mary Lennox journeys to England, and her uncle's mysterious mansion on the moors.

**Aug 16** Mary discovers a secret garden that has been locked up for many years.

**Aug 23** Mary confides in a new friend about the secret garden, and her promises to help take care of it.

**Aug 30** Mary discovers the secret behind the mysterious crying, and meets her bedridden cousin Colin.

**10:00 pm Music from the Hearts of Space**

The best of contemporary spacemusic with its antecedents: the adagios, the chorales, the quiet meditations from many world music traditions. Hosts Anna Turner and Stephen Hill.

**11:00 pm Post Meridian**

Your late night companion. P.M. features an adventurous combination of jazz and classical music with information on the arts.

**2:00 am Sign-Off**



# WEDNESDAY

\*by name denotes composer's birthdate

## 6:00 am Morning Edition

*Funds for local broadcast provided by Jackson County Federal Savings and Loan*

## 7:00 am Ante Meridian

## 9:45 am About Women

## 10:00 am First Concert

**Aug 3** MENDELSSOHN: Symphony No 4 in A, Op. 90 ("Italian")

**\*Aug 10** GLAZUNOV: Suite from the Middle Ages

**Aug 17** FRANCK: Quintet for Piano and String Quartet in F Minor

**Aug 24** GINASTERA: Sonata para piano

**Aug 31** BOITO: Prologue to "Mefestofelo"

## 12:00 n KSOR News

## 2:00 pm Music from Interlochen

Recorded at the Interlochen Center for the Arts in Michigan, this series features orchestral, choral, chamber and organ music by various visiting artists.

**Aug 3** Organist Carlo Curley performs the works of Bohn, Bach, Boyce, Guilman,

Widor, Schubert, and Schumann in a guest recital from the National Music Camp.

**Aug 10** The National Music Camp High School Choir and members of the World Youth Symphony Orchestra perform Mozart's Requeim in D minor, K. 626. Melvin Larimer conducts.

**Aug 17** Robert Marcellus conducts the Interlochen Arts Academy Orchestra performing music from "Die Meistersinger" by Wagner, Enesco's Roumanian Rhapsody #2, Op. 11; Prelude to "Irmelin" by Delius; Finlandia by Sibelius; and Suite from "Petrouchka" by Stravinsky.

**Aug 24** The National Music Camp faculty recital features soprano Elizabeth Mosher; Edward Marks, clarinet; and pianists Beth Gilbert, Virginia Marks, and Elizabeth Tarnawska, performing Six Songs by Faith & Hundley, von Weber's Grand Duo Concertant, and Three Mazurka's by Chopin.

**Aug 31** Carl St. Clair conducts the National Music Camp's University Sinfonietta in performances of Mozart's Sinfonia Concertante, and Antiche Danze Ed Arie by Respighi.

## How Did You Get This Guide?

If you had to beg, borrow or steal to get this copy of the **KSOR GUIDE**, you might be interested to know that you can have the Guide sent directly to your home or business every month. Subscribe and become a member of the KSOR Listeners Guild. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events—and of course, your own subscription to the **KSOR GUIDE**.

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### **3:00 pm A Note to You**

Roland Nadeau hosts this weekly exploration of a wide variety of composers' styles and musical formats.

**Aug 3 Music for Children, Part III** Harry Ellis Dickson, director of the Boston Symphony Youth Concerts, joins Nadeau for an in-depth examination of music by Schumann, Ravel, Bach, Prokofiev and many others.

**Aug 10 Music for Children, Part IV**

**Aug 17 Music for Children, Part V**

**Aug 24 Late Mozart Piano Concertos, Part I** Nadeau examines superlative concerti for piano by a supreme master of the genre, Mozart.

**Aug 31 Late Mozart Piano Concertos, Part II**

### **4:00 pm Minding the Earth**

**Aug 3 Real Earth Economics** Alternative economist Hazel Henderson examines relationships between natural resources and human economics and predicts what to expect in the decade ahead.

**Aug 10 The Artist Activist** World artist Friedensreich Hundertwasser explains the ecology of beauty and why nothing works well without beauty.

**Aug 17 Trusting the Land** Jennie Gerard and Peter Stein of the Trust for Public Land tells how land trusts can preserve natural and urban environments.

**Aug 24 Ecological Restorations** Ecologist Anitra Thorhaug explains how damaged environments can be restored to health and outlines new values for a future of "elegant frugality."

**Aug 31 World Conservation** Indian ecologist M.A. Partha Sarathy tells why tigers are necessary to healthy forests, and Naseeb Dajani outlines a World Conservation Strategy for a balanced earth.

### **4:30 KidsWord**

A small revolving cast of youngsters between the ages of eight and twelve join host and producer Glenda Donovan to present lively entertainment for children of all ages, based on the oral tradition of storytelling, ethnic folktales, games, riddles, dramatizations, music, original poetry, and discussions drawn from the theme of the week.

**Aug 3 Ghosts** Storyteller Davis Bates tells the New England folktale, "The Water Witch."

**Aug 10 Greek Myths** Storyteller Barbara Reed tells "Prometheus" and "Pandora's Box."

**Aug 17 The West** Folksinger Lorre Wyatt sings songs of the old West, including "Home on the Range," "Sweet Betsy from Pike," and "Old Point." The cast reads the Indian legend, "Coyote and Quail."

**Aug 24 Kites** Jane Yolen reads her story "The Emperor and the Kite," and the cast reads "Running Bear's Balloon," an Indian legend.

**Aug 31 Black Folktales** Julius Lester tells two tales, "Why Dogs Chase Cats" and "How the Snake Got His Rattle." The Kids-Word cast reads "How Brer Rabbit Got Dust Out of the Rock."

### **5:00 pm All Things Considered**

#### **6:30 pm Siskiyou Music Hall**

**Aug 3 RACHMANINOFF:** Piano Concerto No. 2 in C Minor, Op. 18

**Aug 10 GOUNOD:** Ballet music from "Faust"

**Aug 17 SAINT-SAENS:** Carnival of the Animals

**Aug 24 BACH:** Sonata No. 2 in D for Viola da Gamba & Harpsichord

**Aug 31 BEETHOVEN:** Piano Sonata No. 13 in E-flat, Op. 27, No. 1

### **9:00 pm Vintage Radio**

Radio is in its new "Golden Age," but here's a fond look at the first one. The program highlights some of the best—and worst—of radio drama and entertainment.

### **9:30 pm Talk Story**

Talk Story, in Hawaiian vernacular means to "Tell a Story." Lawson Inada hosts this excursion into the minds and hearts of the area's inhabitants.

### **10:00 pm Post Meridian**

### **2:00 am Sign-Off**



# THURSDAY

\*by date denotes composer's birthdate

**6:00 am Morning Edition**

**7:00 am Ante Meridian**

**9:45 am Veneration Gap**

Senior citizen's news, views and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick.

**10:00 am First Concert**

**Aug 4** DEVIENNE: Quartet in C for Bassoon and String Trio

\***Aug 11** Trio in D Minor for Violin, Cello, and Piano, Op. 32

**Aug 18** BEETHOVEN: Piano Trio No. 7 in B-flat, Op. 97 ("Archduke")

**Aug 25** MOZART: Duo in G for Violin and Viola, K. 423

**12:00 n KSOR News**

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**2:00 pm Library of Congress Chamber Music**

The Library of Congress presents a summer of chamber music, from the five-part Summer Music Festival and a four-part series of the Piano and Violin Sonatas of Mozart, with Sergiu Luca and Malcolm Bilson.

**Aug 4** From the 1983 Summer Chamber Festival, performances include Adagio from the String Quintet by Bruckner; Piano Trio, Op. 9 by Ives; and Piano Quartet in E-flat Major, Op. 87 by Dvorak.

**Aug 11** Works include a Night Piece for Flute, Violin, Viola and Cello by Foote; Fantasy in F Minor for Piano, four hands, D. 940 by Schubert; Sonata for Violin and Piano by Ravel; and Divertimento in E-flat Major for Violin, Viola and Cello, K. 563 by Mozart.

**Aug 18** Trio for Flute, Cello and Piano by Von Weber; Duo for Violin and Cello, op. 7 by Kodaly; and Tchaikovsky's Souvenir de Florence for String Sextet, Op. 70, are the featured works.

**Aug 25** The Festival artists perform Beethoven's Serenade for Flute, Violin and Viola, Op. 25; Duo's for Two Violins by Bartok; Schumann's Piano Quintet in E-flat Major, Op. 44; and Sonata for Violin and Piano by Ellen Taaffe Zwilich.

**4:00 pm New Dimensions**

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing, in-depth interviews with leading figures in health, education, science, psychology, religion, the arts and humanities.

*Acquisition funded by Golden Mean Bookstore of Ashland.*

*Local transmission funded by a grant from Doctors Marc Heller and Martin Osterhaus of the Siskiyou Clinic, Ashland.*

**Aug 4 The New Humanity** Earl Hubbard, artist and author of several books, including **Man as DNA**, offers some answers to the ageless questions, "Why are we here?" and "Who are we?" He makes the case that humanity is on the brink of an "evolutionary leap" in consciousness and realization of its true potential.

**Aug 11 Just Imagine!** Wayne Dyer, author of several books about the joys of living a "no limits" life, shares insights gleaned from his pursuit of aliveness and joy.

**Aug 18 Challenge to Science** Rupert Sheldrake, author of **A New Science of Life**, discusses his bold new theory which questions the basic tenets of traditional science, and compares his work to David Bohm's theory of the implicate order.

**Aug 25 Parts of a Whole** David Bohm, English physicist and author of **Wholeness and the Implicate Order**, has developed a theory of quantum physics which addresses the totality of existence, including matter and consciousness as an unbroken whole. Bohm talks about his concept of the implicate order as a basis for bridging science to the realm of spirit, a possibility he has explored for two decades with J. Krishna-murti, the famed religious teacher.

**5:00 pm All Things Considered**

**6:30 pm Siskiyou Music Hall**

**Aug 4** PLEYEL: Sinfonie Concertante in B-flat, Op. 29

**Aug 11** PROKOFIEV: Symphony No. 6, Op. 111

**Aug 18** BEETHOVEN: Octet for Winds in E-flat, Op. 103

**Aug 25** MOZART: Serenade No. 7 in D, K. 250 ("Haffner")

**7:30 pm Ashland City Band Concerts**  
*Funded by the Ashland Hills Inn.*

The Ashland City Band performs a series of old-fashioned band concerts live from the Butler Bandshell in Lithia Park. Conducted by Raoul Maddox, the Band's summer programs include marches, show tunes, classics and popular music. The series concludes August 11.

**9:00 pm New Letters on the Air**  
*Local broadcast funded by Bloomsbury Books of Ashland.*

**Aug 4 David Ray** The William Carlos Williams Award for poetry was given to David Ray for "The Tramp Cup" in 1979. Here he reads from a new volume, **The Touched Life**.

**Aug 11 Changes** This theme show looks at our changing world through various poets, expressing the evolution of the human spirit as a reaction to our environment.

**Aug 18 Judith Guest** Author of the best-selling **Ordinary People**, Guest reads from her new novel, **Second Heaven**.

**Aug 25 India** Readings from a New Letters special issue of contemporary Indian writing.

**9:30 pm Ken Nordine's Word Jazz**

Ken Nordine is host, talent and creator of this weekly free form romp through words, sounds, music and poetry.

**10:00 pm Dolby Alignment Tone**

**10:01 pm P.M. Preview: Possible Musics**

This program previews a new recording each week, emphasizing "New Age" music, and the innovative experimental synthesizer music being produced in Europe and Japan. The records are usually imports or hard-to-find domestic releases, and are provided each week by the Blue Star Gallery, 10 Guanajuato Way, Ashland.

**11:30 pm Post Meridian**

**2:00 am Sign-Off**



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# FRIDAY

\*by date denotes composer's birthdate

**6:00 am Morning Edition**

**7:00 am Ante Meridian**

**9:45 am BBC Report**

**10:00 am First Concert**

**Aug 5** BOCCHERINI: String Quartet No. 1 in C Minor, Op. 37

**Aug 12** DUSSEK: Sonata in F Minor, Op. 77

\***Aug 19** ENESCO: Violin Sonata No. 3 in A Minor, Op. 25

**Aug 26** BARTOK: The Wooden Prince

**12:00 n KSOR News**

**2:00 pm International Festival**

**Aug 5** The Berlin Radio Symphony Orchestra plays an all-Wagner program, including "Rienzi" Overture, Symphony in C, five "Wesendonck" Songs, and Prelude to Act I of "Die Meistersinger." Riccardo Chailly conducts and Gabriele Schreskenbach, mezzo-soprano, is featured as soloist.

**Aug 12** Gary Bertini conducts the South German Radio Orchestra & Chorus in performances of Haydn's Symphony No. 95 in C Minor; Debussy's Cantata, "La Damselle elue" ("The Blessed Damsel"); and Ravel's "Daphnis and Chloe" (complete). Featured soloists are soprano Arleen Auger and mezzo-soprano Gabriele Schreckenbach.

**Aug 19** Pianist Jorge Bolet plays Liszt's Piano Concerto No. 2 in A. Other works, performed by the Berlin Radio Symphony Orchestra, include Symphony No. 1 in C Minor, Op. 68; and Six Short Pieces for Orchestra, Op. 4 by Theodor W. Adorno. Edo de Waart conducts.

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*Rafael Kubelik*

**Aug 26** The Bavarian Radio Symphony Orchestra, conducted by Rafael Kubelik, plays Sinfonietta by Janacek; and Symphony No. 3 in D Minor by Bruckner.

#### **4:00 pm Jazz at the Institute**

Live performances from The Detroit Institute of Arts featuring well-known visiting artists and high-caliber local musicians. Biographies, interviews and vintage recordings are featured in the program which provides a historical context for Detroit's role as a jazz center.

#### **Aug 5 Charlotte Steele Quartet**

Detroit's AACM-affiliate, the Creative Arts Collective, was founded in E. Lansing, Michigan. Among the students there was vocalist Charlotte Steele, who went on to achieve success in California as a pop/jazz stylist. She is joined here by CAC members for some decidedly un-avant-garde numbers.

**Aug 12 Doc Holladay & New Conceptions** Baritone saxophonist Doc Holladay was a regular member of New York's music scene in the 1960s. He founded a jazz studies program at Michigan's Oakland University in 1972, and periodically performs his "Stream-of-consciousness" jazz in the Detroit area.

**Aug 19 Roscoe Mitchell Sound Ensemble Plus I** Roscoe Mitchell took time out from his AACM duties to found the Creative Arts Collective in 1972. As a result, he is accorded the honor of performing each year on the CAC's concert series. Here he augments his working group, the Sound Ensemble, with some extra players. The resulting 10-piece congregation produces some very approachable music.

**Aug 26 Roscoe Mitchell Sound Ensemble Plus II**

#### **5:00 pm All Things Considered**

#### **6:30 pm Siskiyou Music Hall**

**Aug 5** VAUGHAN-WILLIAMS: Fantasia on a Theme by Tallis

**Aug 12** RACHMANINOFF: Rhapsody on a Theme of Paganini

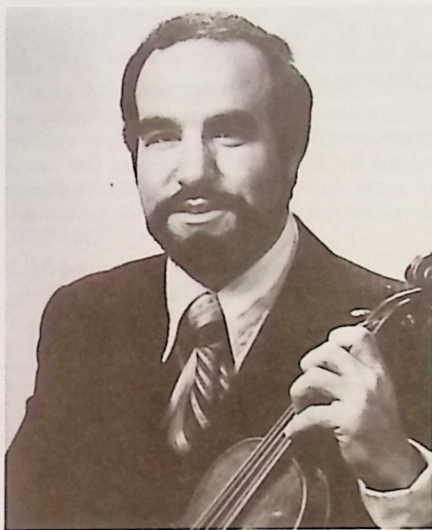
**Aug 19** STRAVINSKY: Apollon Musagete  
**Aug 26** ALBINONI: Concerto No. 2 for Oboe and Strings

#### **8:00 pm New York Philharmonic**

**Aug 5** Jesus Lopez-Cobos guest conducts Schubert's Symphony No. 4 in C, D. 417 "Tragic"; Nielsen's Clarinet Concerto, featuring soloist Stanley Drucker; Adagio for Strings by Barber; and "Death and Transfiguration," Op. 24 by Strauss.

**Aug 12** Works include Variations for Orchestra by Carter; Symphony NO. 1 "Jeremiah" by Bernstein; and Symphony No. 5 in E-flat, Op. 82 by Sibelius. Janic Meyerson is featured as soloist and Larry Newland guest conducts.

**Aug 19** Soloist Andras Schiff, piano, performs Mozart's Piano Concerto No. 17 in G, K. 453. Bruckner's Symphony No. 9 in D is also featured, led by guest conductor Rafael Kubelik.



*Glenn Dicterow, soloist*

**Aug 26** Zubin Mehta leads Ives' "Decoration Day"; Bruch's Violin Concerto No. 1 in G, Op. 26, featuring soloist Glenn Dicterow; and Moussorgsky-Ravel's "Pictures at an Exhibition."

#### **10:00 pm Jazz Album Preview**

Showcasing some of the best and latest jazz.

#### **10:45 pm Weekend Jazz**

#### **2:00 am Sign-Off**

# SATURDAY

\*by date denotes composer's birthdate

**7:00 am Ante Meridian**

**9:45 am Parents, Taxpayers and Schools**

Hosts: Dwight Roper and Ann Staley.

**10:00 am Jazz Revisited**

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

**Aug 6 ODB Tunes** Recordings of compositions written by the pioneer jazz group, Original Dixieland Jazz Band.

**Aug 13 Vocals for BG** Illustrative recordings by some of the vocalists who worked for Benny Goodman.

**Aug 20 Whiteman Repeats** Two recordings each of the same tune by the Paul Whiteman Orchestras of the 20's and 30's.

**Aug 27 The Duke's Men** Recordings led by Ellington sidemen, some with the Duke sitting in.

**10:30 pm Micrologus**

Host Dr. Ross Duffin explores the world of early music before 1750. Dr. Duffin is joined frequently by distinguished musicians.

## A Special

four - part presentation of  
"Der Ring des Nibelungen"

**11:00 am Opera**

Sir Georg Solti conducts this special four-part presentation of Wagner's opera, "Der Ring des Nibelungen."

Local broadcast funded by Sun Studs Inc., of Roseburg.

**Aug 6 Das Rheingold** Cast includes Siegmund Nimsgern as Rheingold; Heinz-Jurgen Demitz as Donner; Maldwyn Davies as Froh; Siegfried Jerusalem as Loge; Manfred Schenk as Fasolt; Dieter Schweikart as Fafner; Hermann Becht as Alberich; Peter Haag as Mime; Doris Soffel as Fricka; Anita Soldh as Freia; Anne Gjevang as Erda;

Agnes Haberer as Woglinde; Diana Montague as Wellgunde; and Brigitta Svenden as Flosshilde; accompanied by the Bayreuth Festival Orchestra and Chorus.

**Aug 13 Die Walkure** Soloists include Dennis Bailey as Siemund; Matthias Holle as Humdinh; Siegmund Nimsgern as Wotan; Jeannine Aotmeyer as Sieglinde; Hildegard Behrens as Brunnhilde; Doris Soffel as Fricka; Anita Soldh as Gerhilde; Anne Evans as Oflinde; Ingrid Karrasch as Waltraute; Anne Wilkens as Schwertleite; Agnes Haberer as Helmwig; Diana Montague as Siegrune; Ruthild Engert-Ely as Grimgerde; and Anne Gjevang as Rossweisse; accompanied by the Bayreuth Festival Orchestra and Chorus.

**Aug 20 Siegfried** Cast features Reiner Goldberg as Siegfried; Peter Haag as Mime; Siegmund Nimsgern as Der Wanderer; Hermann Bacht as Alberich; Dieter Schweikart as Fafner; Anne Gjevang as Erda; Hildegard Behrens as Brunnhilde; and Sylvia Greenberg as Waldvogel.

**Aug 27 Gotterdammerung** Soloists include Reiner Goldberg as Siegfried; Bent



Hildegard Behrens performs as Brunnhilde

Norup as Gunther; Aage Haugland as Hagen; Hermann Becht as Alberich; Hildegard Behrens as Brunnhilde; Maria Ewing as Guttrune; Brigitte Fassbaender as Waltraute; Anne Gjevang as 1. Norn; Anne Wilkens as 2. Norn; Anne Evans as 3. Norn; Agnes Haberer as Woglinde; Diana Montague as Wellgunde; and Brigitta Svenden as Flosshilde; accompanied by the Bayreuth Festival Orchestra and Chorus.

### 3:00 pm Studs Terkel

Author, critic, folklorist and lecturer Studs Terkel hosts this weekly hour-long talk show. The program includes interviews, dramatic readings and sound tributes.

### 4:00 pm Siskiyou Music Hall

**Aug 6** STRAVINSKY: Pulcinella

**Aug 13** HAYDN: Symphony No. 53 in D ("Imperial")

**Aug 20** BYRD: Mass for Three Voices

**Aug 27** "Coffee" Cantata, BWV 211

### 6:30 pm All Things Considered

"The news doesn't stop on weekends!" Neither does National Public Radio's award-winning news department.

### 7:30 pm Pickings

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass.

### 8:00 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

### 10:00 pm Jazz Alive!

Recorded live wherever jazz is performed in the United States and abroad.

**Aug 6 Saluting Women in Jazz, Part I** Singers Ella Fitzgerald, Ernestine Anderson, and Sheila Jordan are featured along with pianist Marion McPartland for the first of a four-part tribute to female jazz artists.

**Aug 13 Saluting Women in Jazz, Part II** Vocalist Nancy Wilson, songstress Tania Maria and organist Shirley Scott are spotlighted.

**Aug 20 Saluting Women in Jazz, Part III** Vocalist Flora Purim, percussionist Aíró Moreira, songstress Lorez Alexandria, and the women's quintet "Alive!" delight audiences in a tribute to top female jazz stars.

**Aug 27 This Time the Ladies** A Kool Jazz Festival tribute to this century's finest female composers and lyricists features vocalists Sylvia Syms, Abbey Lincoln and Carmen McRae.

### 12:00 m Weekend-Jazz

### 2:00 am Sign-Off

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# Eugene Bennett

(contd. from page 7)

also commissioned several wood sculptures from Bennett for the lodge, including the bas-relief forming the back bar and the carved posts in the Attic Lounge. Other Bennett works at Salishan include an oil, *Daisy Field*, and a series of dry brush drawings, *Scenes at Salishan*.

SOHS Photo by Douglas R. Smith



The beauty continued to pour forth in the 1970's and 1980's—fishing boats, Rogue Valley landscapes, scenes from Monterey and Mendocino during travels in California, florals, his studio in the first winter snow, scenes showing the hustle and bustle and shapes of the big city, to which he responded in his painting after periodic visits to the

Midwest and East Coast.

They all show beauty; they sing of the wonder of being alive; they tell of the peace Bennett has found within himself and with his environment.

As the artist says, "There is nothing wrong with just being yourself, without pretense." Bennett *is* himself, and his work is a reflection of the balance he has achieved.

*Eugene Bennett: A Retrospective will be shown in the United States Hotel Ballroom, Jacksonville August 9 through September 9, daily from 11 to 4. Fifteen water-color and felt point pen paintings of Jacksonville landmarks, painted from 1946 to 1949, will be displayed in the hall gallery of the Jacksonville Museum. In addition, Mr. Bennett's studio will be open during specified hours to show recently completed paintings.*

## The Ambience of Art

(contd. from pg. 11)

trait painting are arranged on the Main Street side of the park, entertainment on the Eighth Street side. If it is not a "traffic stopper," the Festival certainly causes passing cars to slow down to survey the colorful scene. Many do stop to participate.

A total of \$450 in awards is presented, with the decision made by a panel of professional artists. A Purchase Award, up to \$200, goes to the most outstanding work in the show, with the artist receiving the money and the art work added to the Medford City Hall permanent collection. Four \$50 awards go to other outstanding arts and crafts and a \$50 award to the most outstanding booth display.

The Medford Storytelling Guild is in the park for the two days providing storytellers to enchant young and old; the Calligraphers Guild does the signs for booths; Hand-weavers Guild stages spinning and weaving demonstrations.

And then there's help from the HHC 1st Battalion 186th Infantry, Ashland, of the Oregon Army National Guard. They provide the water supply via a tank trailer, affectionately dubbed the "Water Buffalo" by festival exhibitors who know some "art" must be purely functional!

*Edna Martin's journalism career spanned 35 years and several newspapers in the Pacific Northwest.*

# Classical Smorgasbord

(contd. from pg. 17)

of the Classical Festival. Amid much marching, singing and dancing, Dr. Smith usually manages to slip in a little nutritional advice for children. He would approve of this season's first family fun program, "Suites Not Meant to Eat."

John Trudeau, however, might object to that proscription. He invites music lovers to "come sample the product" at the Wednesday open rehearsals. Tickets are modestly priced. All the first week's rehearsals, except Wednesday night's, are free. Drop in August 1st through 4th, from 9:00 to 12:00 in the morning or from 8:00 to 10:00 in the evening.

After the opening night dinner on August 5th (reservations required), the grounds open at 5:00 before the evening concerts, so bring a picnic and soak up the ambience. You may find yourself "drawn like a magnet to that hillside," as Trudeau was twenty some years ago, enchanted with its beauty as well as its accoustical properties. And when the music grows in you, somehow rooting you to that place, you may find yourself returning there summer after summer.

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*Susan Spady is a writer of poetry and children's literature. She and her husband, classical guitarist Edward Hale, recently moved to Southern Oregon from Alaska, and are now living in Ashland.*

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## Peter Britt Classical Music

### Friday, August 5, 5:30 pm

*Opening night picnic  
Dinner, wine, chamber music*

8:30 pm

*Rossini: Overture from  
Barber of Seville*

*Stravinsky: Suite: Pulcinella  
Dvorak: Symphony No. 8 in G  
Op. 88*

### Saturday, August 6, 8:30 pm

*Santiago Rodriguez, Piano  
Mozart: Symphony No. 22 in C  
Tchaikovsky: Piano Conc. #1  
in B flat, Op. 23*

*Brahms: Hungarian Dances  
Copland: Suite: Tender Land*

### Sunday, August 7, 8:30 pm

*"Soul's Delight"*

*Weill: Seven Deadly Sins  
Gershwin: Porgy and Bess*

### Monday, August 8, 8:30 pm

*Same as previous evening*

### Tuesday, August 9, 8:30 pm

*Special Program*

*"Love's Old Sweet Song"  
An Evening of Victorian  
Parlor Music  
Vocal Arts Quartet  
Civil War Songs*

### Thursday, August 11, 8:30 pm

*Rossini: Overture from  
Barber of Seville  
Stravinsky: Suite: Pulcinella  
Dvorak: Symphony No. 8 in G*

### Friday, August 12, 8:30 pm

*Santiago Rodriguez, Piano  
Mozart: Symphony No. 22 in C  
Tchaikovsky: Piano Concerto  
No. 1 in B flat, Op. 23  
Brahms: Hungarian Dances  
Copland: Suite: Tender Land*

### Saturday, August 13, 11:30 am

*Family Fun  
Suites Not Meant to Eat*

### Saturday, August 13, 8:30 pm

*Robert Taub, Piano  
Telemann: Overture in D for  
2 Oboes and 2 Horns  
Prokofiev: Piano Conc #3 in C  
Beethoven: Sym. #4 in B flat*

### Sunday, August 14, 11:30 am

*Special Event  
Telemann: Overture in D for  
2 Oboes and 2 Horns  
Hertel: Concerto in D for  
Trumpet, Oboes & Bassoons  
J.S. Bach: Brandenburg Conc.  
#4 in G for Violin & Flutes*

### Sunday, August 14, 8:30 pm

*James DePreist, Conductor  
Mozart: Sym. #4 in G Minor  
Brahms: Sym. #2 in D*

### Monday, August 15, 8:30 pm

*Same as previous evening*

Wednesdays at 8:00 pm  
Open Rehearsals

### Tuesday, August 15, 8:30 pm

*Special Event*

*Robert Taub, Piano  
Britt Brass Quintet  
Britt Wind Ensemble  
Britt String Quartet*

### Wednesday, August 17, 11:30 am

*Special Event*

*Telemann: Overture in D for  
2 Oboes and 2 Horns  
Hertel: Concerto in D for  
Trumpet, Oboes & Bassoons  
J.S. Bach: Brandenburg Conc.  
#4 in G for Violin & Flutes*

### Thursday, August 18, 8:30 pm

*Haydn: Sinfonia Conc., Op. 84  
Ob., Bassn., Violin & Cello  
Nielsen: Symphony No. 4  
(The Inextinguishable)*

### Friday, August 19, 8:30 pm

*Robert Taub, Piano*

*Telemann: Overture in D for  
2 Oboes & 2 Horns  
Prokofiev: Piano Conc. #3 in C  
Beethoven: Sym. #4 in B flat*

### Saturday, August 20, 11:30 am

*Family Fun*

*"Surprises & Favorites"  
Dr. Lendon Smith, Narrator*

### Friday, August 20, 8:30 pm

*Haydn: Sinfonia Conc., Op. 84  
Ob., Bassn., Violin & Cello  
Nielsen: Sym. #4  
(The Inextinguishable)*

*Poetry by  
Erik Muller & Janet Chandler*

*Her Morning*

He gave me  
the whole quiet of the country, a house  
by itself, nights so still I  
heard the twists of the river  
as it nosed against gravel banks.  
He left me  
days with my clear songs  
or drumming hard  
at the bleached trunk of a dead spruce.  
There, crisp air  
magnified distances, and fern beds,  
bowing, conformed to the forest edge.

Early I  
lie alone in bed in the city,  
dozing, now alert, floating from sleep to  
the city: its lumbering trucks  
shake my bed, a flush  
in the plumbing of the next apartment.  
One life among many, I note  
how the wall  
becomes a finer, lighter gray.  
How long it takes  
to wake to the day  
tender and interested.



## *How You Read Tides*

Light finds the slough,  
traces its sides by glistening,  
the wet green banks clay-smooth  
crouched like an animal.

The neighbor houses waken,  
faint curlings of smoke, the bad teeth  
of children who start up cold.

Your house faces the wrong way.  
Outside this wall is weedfield  
flat to the edge where tides  
slide out and back. Their schedule

baffles thought, makes  
a liar of the clock. Light fills  
the slough with gleaming emptiness.

You rented the sparest house,  
wrote home for some books  
and a few well-known furnishings,  
which arrive soon, with you  
hardly ready.

Below your pillow, not far,  
the trough is filling or emptying,  
whichever it does, and your field  
lies, you imagine easily,  
in the crook of its arm.

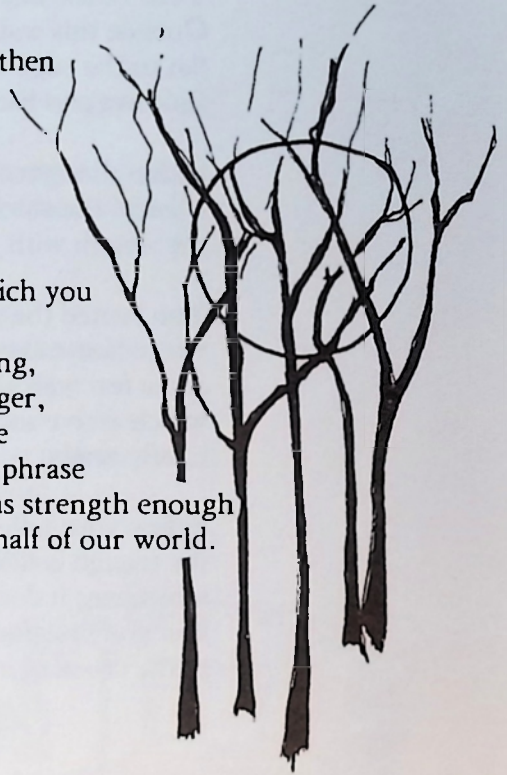
## Winter Moon

The moon, Abby,  
struggles out of alders  
heavily, past black young fir prongs,  
floating at last, an egg  
lopsided, a scraped belly.

In two days, if I remember,  
I'll peer at this moon, absolutely  
beyond trees, luminous and perfect  
above knotted  
canes and mouse runs.

Yet maybe rain moves in by then  
blocking the view.  
So I imagine it:

a moon passing through  
a clarity, on both sides of which you  
spend most nights. Days,  
a moon pared down to nothing,  
a splinter throbbing your finger,  
a snapped wishbone, the little  
half, the unlucky true one, a phrase  
that doesn't know yet if it has strength enough  
to climb and light the night half of our world.



*Drawings by Marie Baxter*

### Erik Muller

This is Erik Muller's second appearance in the Guide. He is an English teacher at Southwestern Oregon Community College

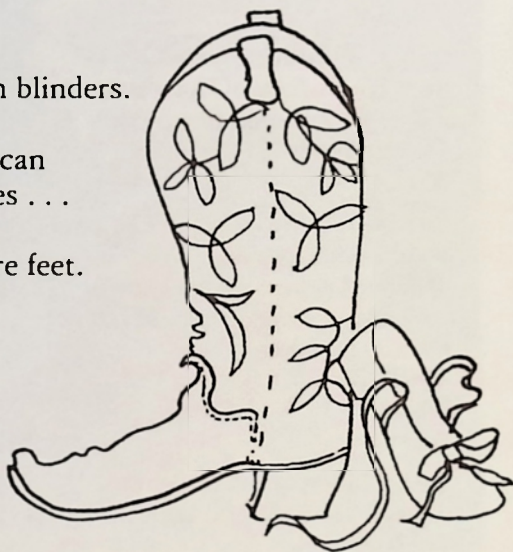
in Coos Bay and is working on a collection of poems, *Entering Eastside*. The three poems here, about three different persons, can be grouped under the title "Homemaking,"

## Thin Tolerance

You'd expect thin-ness *and* tolerance  
from folks taught  
to float aerobically  
("do only what's comfortable"),  
exposed to world travel  
(Mawabi to Taiwan and points in between,  
with stop-offs in the U.S. and Cuba  
to note similarities and differences)  
and travel-within through Robert Frost's eyes.

But *thin* tolerance?  
All of us would like to think  
we're like balloons . . . open,  
buoyant, soaring freely.  
If ever we are closed-in  
(as Frost's father was)  
it's hard for us to see with blinders.

Through Elderhostel, we can  
try on other people's shoes . . .  
no perfect fit for us, still  
their shoes may warm bare feet.



**Janet Carncross Chandler** was interviewed by Lawson Inada on Talk Story in January, when she and her husband, Bill, attended their first Elderhostel at SOSOC. Before retiring, Ms.

Chandler was a social worker. She has published in many small press journals. Last year, to celebrate their fiftieth wedding anniversary, a scrapbook, *The Colors of a Marriage* (\$4 from the author at 10640 Joeger Road, Auburn, CA 95603), was published.

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We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal, personal experience, etc.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince and Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

# ARTS EVENTS

For more information about arts events in this region, contact the Arts Council of Southern Oregon at 779-1010

- 1 **Monday Medley Concerts,** jazz duo Glen Moore and Danny Smith. Elizabethan Stage, Oregon Shakespearean Festival, Ashland. For more info, call the Box Office at (503)482-4331  
 thru 28 Exhibit, **Watercolors** by Doroty DeYoung, Anne Hawkins, Judy Howard, Katherine Wengi O'Connor, and Carol Riley. Hanson Howard Galleries, 505 Siskiyou Blvd., Ashland. (503)488-2562  
 thru 31 Exhibit, **Selected works** from the students of Donn Brannon, a 20 Year Retrospective. Camera Shasta, 211 W. Miner St., Yreka. (916)842-6216  
 thru 31 Exhibit, **Flower Cloths,** textiles with embroidery and appliqued designs by the Hmong women of Laos. A University of Oregon traveling exhibit. Gallery Room, Coos Bay Public Library, 525 W. Anderson Ave., Coos Bay.  
 thru 31 **Umpqua Valley Arts Association Members Exhibition.** Umpqua Valley Arts Center, 1624 W. Harvard, Roseburg. (503)672-2532  
 thru 31 Exhibit, **"Journalistic Studies,"** photography by Scott Nystrom. Camera Shasta, 402 N. Mount Shasta Blvd., Mount Shasta. (916)926-6340
- 2 thru 21 Exhibit, **Paintings** by H. Walkup, J. Maslen, and S. Rajnus, Watercolor Society of Oregon Award Winners. Grants Pass Museum of Art, Riverside Park, Grants Pass. (503)479-3290

- 2 thru 31 Exhibit, **"The Way We Are,"** newest works by Bandon-by-the-Sea Oldtown Guild members. 230 Second Street gallery, Bandon. Tues-Sun, 10 am-5 pm. (503)347-9556  
 thru 20 Exhibit, **Multi-media** by Stacie Smith-Rowe. Grants Pass Museum of Art, Riverside Park, Grants Pass. (503)479-3290
- 4 5 and 6 **Children's Theater,** "Sleeping Prince" and "Cassandra," a pantomime. 8:30 pm. August 6, 3 pm. Bandon Playhouse, Bandon. (503)347-9188  
 thru 26 Exhibit, **Watercolors** by Maureen Cresci. Reception August 4, 5-7 pm. Rogue Gallery, 40 S. Bartlett, Medford. (503)772-8118
- 5 6 & 12-13, **"Guys & Dolls,"** musical by the Umpqua Actors Community Theatre, 8 pm, UCC Jacoby Auditorium, Roseburg. (503)440-4600
- 6 **Three Person Show: Paper Intaglio** by Linda McCord, Acrylic Sculptures by Hale Anderson, and Drawings by Richard Ambrose. Coos Art Museum, 515 Market Ave., Coos Bay. (503)267-3901  
**Workshop, Paper-making** by Janet Lorence. Coos Art Museum, 515 Market Ave., Coos Bay. (503)267-3901
- 7 thru 20 Exhibit, **"On the Edge and Over,"** special showing of innovative and experimental works by Bandon-by-the-Sea Oldtown Guild artists. The Studio, W. First St., Bandon. Tues-Sun, 12-4 pm. (503)347-9556  
**Concert, 234th Oregon Army National Guard Band.** Lithia Park, Ashland. 6:30 pm. (503)679-6296
- 8 **Concert, 234th Oregon Army National Guard Band,** Bear Creek Park, Medford. 7 pm. (503)679-6296

# SUMMERTIME



**A TIME FOR GROWING**  
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for more information, call (503) 482-6331

- 8 thru 11 Workshop, Watercolor painting with Helen Ford. Coos Art Museum, 515 Market Ave., Coos Bay. (503)267-3901
- 9 Slide Show & Musical Program, "Celtic Tradition in Story and Song," Rachel Foxman tells a series of 11th century stories with a slide show on the history of the Celtic people, and Charlie Anderson presents music in the Celtic tradition. Presented by the Bandon Historical Society. Auditorium, Coos Bay Public Library, Coos Bay. 7:30 pm.
- 11 Concert, 234th Oregon Army National Guard Band. Umpqua Community College, Roseburg. 6 pm. (503)679-6296
- 13 thru 25 Self-Portraits, a show of self-images by the artists of the Bandon-by-the-Sea Oldtown Guild at 230 Second Street, Oldtown, Bandon, Tues.-Sun. 10 am to 5 pm. (503)347-9556
- 14 Oregon Old Time Fiddlers' Association jam session, open to public for music & dancing. Central Point Grange Hall, Central Point. 1 pm. (503)855-1625 or 826-2111-X-3404
- 15 thru 19 Workshop, Paper-making and Calligraphy by Janet Lorence. Coos Art Museum, 515 Market Ave. Coos Bay. (503)267-3901
- 17 and 19 Class, Basic Drawing, mixed media, instructed by Marilyn Briggs. Adults. Rogue Gallery, 40 S. Bartlett, Medford. 10:30 am-12 pm. (503)772-8118
- 17 and 19 Class, Drawing with Markers, instructed by Marilyn Briggs. Rogue Gallery, 40 S. Bartlett, Medford. 9-10:30 am (503)772-8118
- 18 19 and 22 Class, Pottery, instructed by John Doderio. Ages 6 and up. Rogue Gallery, Medford. 9:30-11:30 am. (503)772-8118
- 20 Slide Show & Musical Program, "Celtic Tradition in Story and Song," with Rachel Foxman and Charlie Anderson. Sponsored by the Bandon Historical Society. Bandon High School, Bandon. 8 pm
- 22 Monday Medley Concerts, Kronos Quartet. Elizabethan Stage, Oregon Shakespearean Festival, Ashland. For more info, call the Box Office at (503)482-4331
- 23 thru 31 Exhibit, Works by Wilson, Chapin, Walsh and Macaray. Grants Pass Museum of Art, Riverside Park, Grants Pass. (503)479-3290
- 25 26 and 27 Britt Jazz Festival. Britt Pavilion, Jacksonville. For more info, contact the Festival at (503)773-6077
- 26 Lecture, by Rolling Thunder, a Native American elder and spiritual teacher. Ashland Hills Inn, Ashland. 7:30 pm. For info, call (503)482-3407, 8 am-6 pm, Mon-Sat.
- 27 thru Oct. 9 Cottage Industry. Works of Guild members specializing in cottage industry craft and "bread and butter" production craft items. Bandon-by-the-Sea Oldtown Guild at 230 Second Street, Oldtown, Bandon. Tues.-Sun. 10 am to 5 pm. (503)347-9556

If you would like a notice placed in Arts Events or aired on KSOR's Calendar of the Arts, let us know. Deadline is first of month for following month's events. Items for on-air use need to arrive at least three days before the event. Address all submissions to Arts Events KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR 97520.

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*Ashland City Band (Thurs 7:30 pm)*

Ashland Hills Inn, P.O. Box 309, Ashland, OR 97520

*Morning Edition (Mon 6 am)*

Citizens Financial Services, Inc., 1000 Biddle Rd., Medford, Or 97501

*Morning Edition (Wed 6 am)*

Jackson County Federal Savings & Loan, 2 East Main Street, Medford, OR 97501

*KSOR Opera*

Sun Studs, Inc., P.O. Box 1127, Roseburg, OR 97470

*New Dimensions (Thurs 4 pm)*

Golden Mean Bookstore, 42 East Main Street, Ashland, OR 97520

Doctors Marc Heller, and Martin Osterhaus of the  
Siskiyou Clinic, 987 Siskiyou Blvd., Ashland, OR 97520

*New Letters on the Air, (Thurs 9 pm)*

Bloomsbury Books, 505 Siskiyou Blvd., Ashland, OR 97520

*900 Seconds (Tues 9:45 am)*

Clark Cottage Restaurant, 568 East Main Street, Ashland, Or 97520

*Special Projects*

Medford Steel & Medford Blow Pipe, P.O. Box 2581, White City, Or 97503

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